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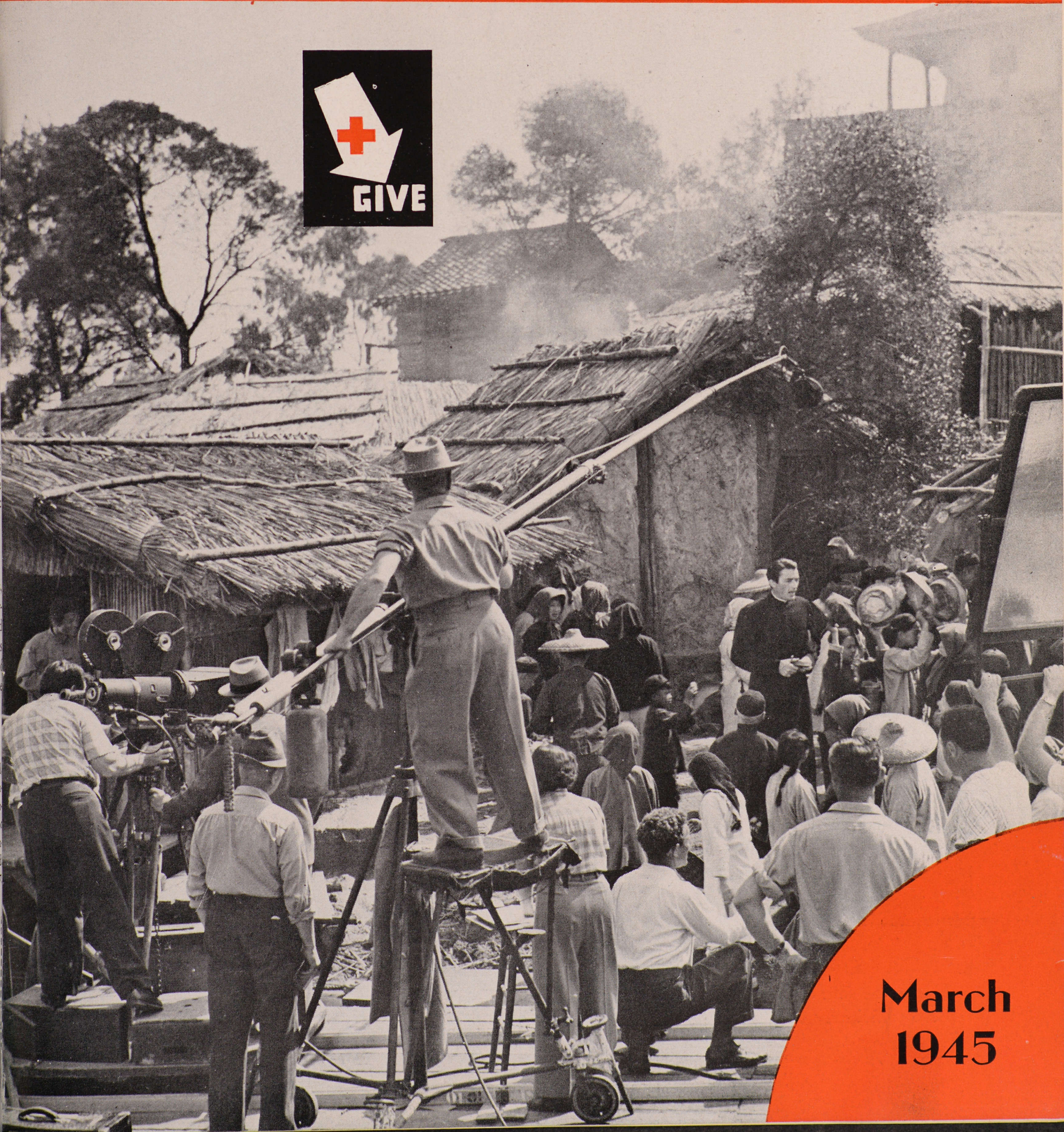
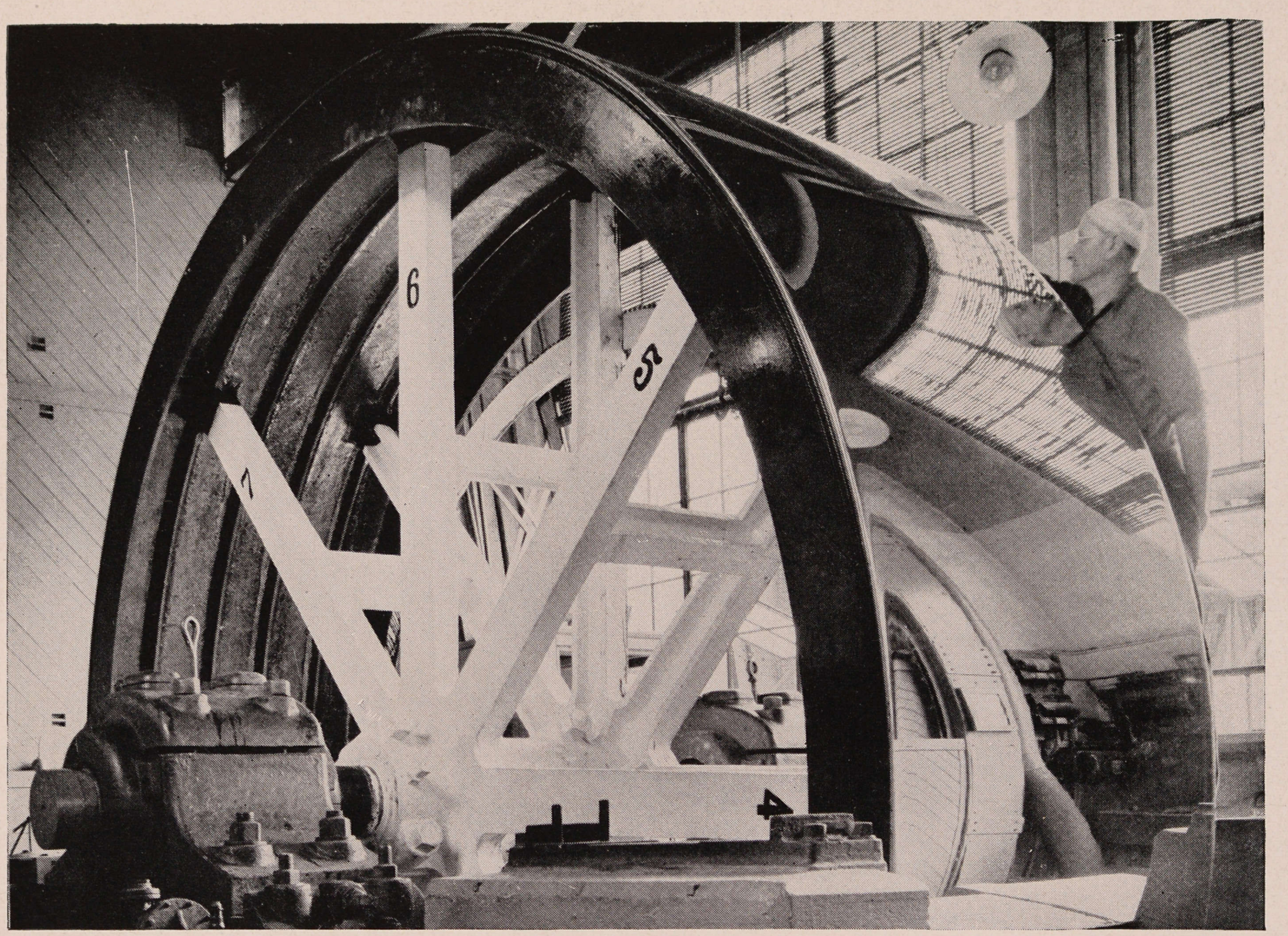
THE MOTION PICTURE CAMERA MAGAZINE



GIVE

March
1945

(*No. 4 of a series on the manufacture of Du Pont Motion Picture Film.*)



Birth of the film base

THIS PICTURE shows a workman examining the newly plated surface of one of the huge "casting" wheels, which converts "dope" into film base in the Du Pont film plant.

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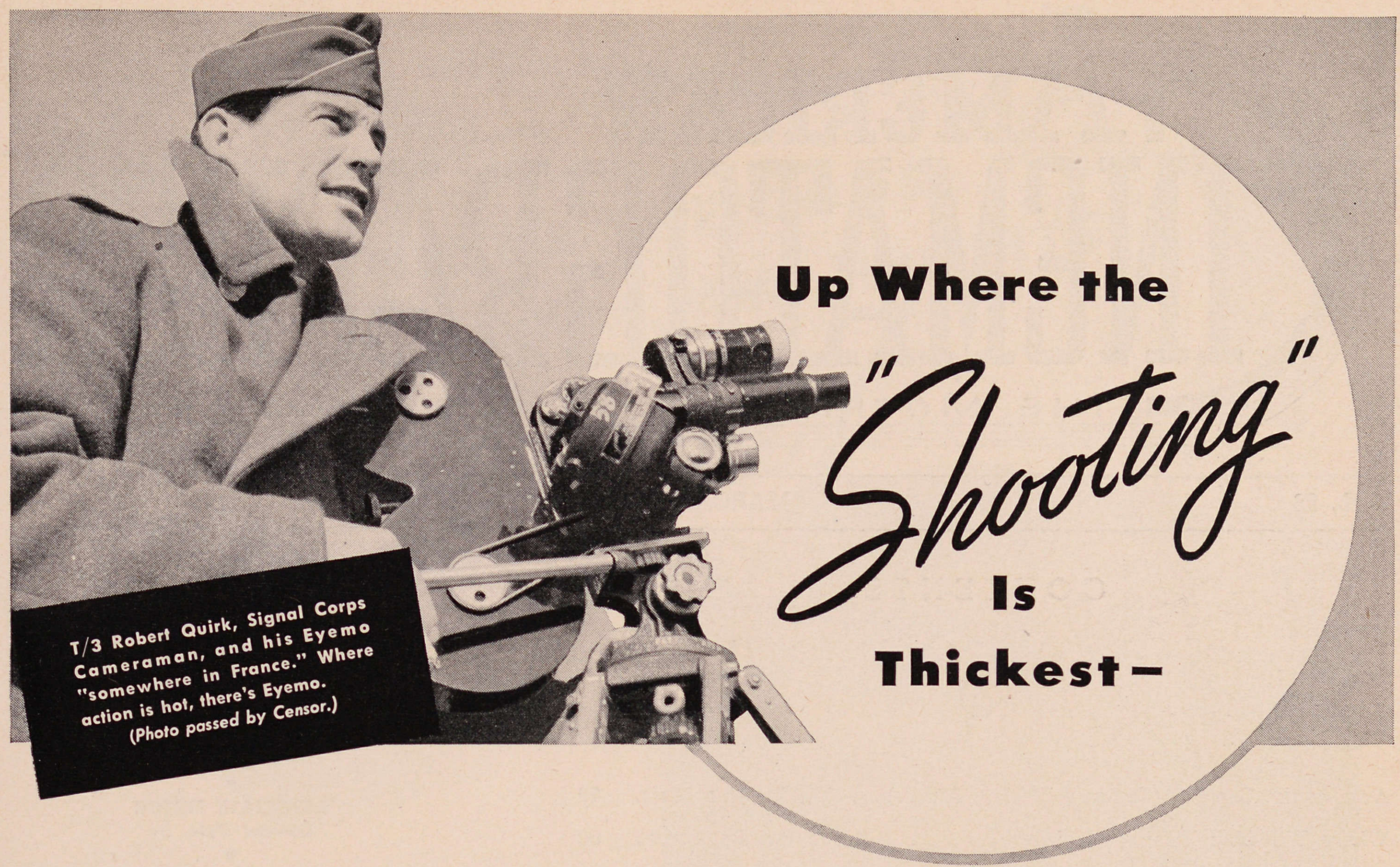

T/3 Robert Quirk, Signal Corps Cameraman, and his Eyemo "somewhere in France." Where action is hot, there's Eyemo. (Photo passed by Censor.)

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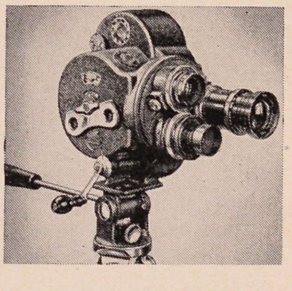

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE **CAMERA** MAGAZINE

VOL. 26 MARCH, 1945 NO. 3

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THE FRONT COVER: Director of Photography Arthur Miller, A.S.C. films a scene on one of the streets of Pai Tan in the 20th Century-Fox production, "The Keys of the Kingdom." Central figure in clerical garb is Gregory Peck, who plays Francis Chisholm. John M. Stahl was the director.

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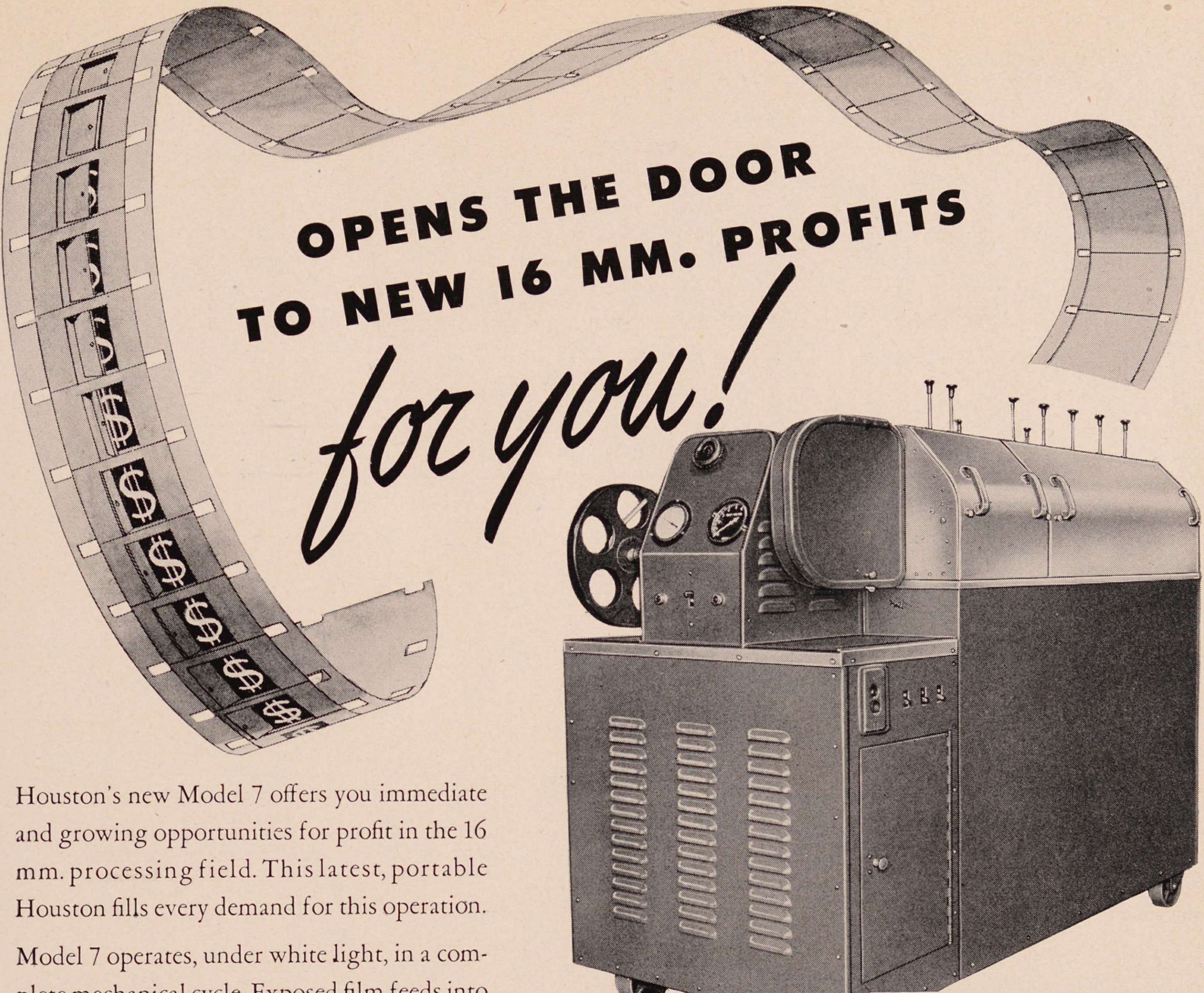

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MEET CLEO MOORE who has been christened the blonde bombshell from Louisiana . . . After she had studied photography in New Orleans she decided she would head for Hollywood . . . Now she has laid photography aside and seems destined for a career as an actress. She says she figures she ought to make the grade . . . Well, she seems to have the figure. (A Hollywood Press Syndidate Photo)

ACES of the CAMERA

James J. Seeley A. S. C.

By HAL HALL

NOT so long ago a subscriber to this magazine wrote me asking if an Ace of the Camera could be found only in a Hollywood studio. He said he had noticed that all of the Aces written about were in Hollywood, and he was just curious—wanted to know if we in Hollywood have a corner on these gentlemen.

Due to the fact that most of America's motion picture making is done in Hollywood, here is where most of the Camera Aces are located, but there are others in various sections of the world. Take for example, James J. Seeley, A.S.C., who works for that famous newsreel organization, News of the Day. James has his headquarters in New York City, but you might find him and his cameras almost anywhere—depending upon what news is breaking.

Seeley, although he devotes his time to photographing news, can well be called one of our best Aces of the Camera. In his field, he is tops, and has a record that is absolutely spectacular and enviable. Seeley has the knack of being on the job when the most unexpected and spectacular news events occur.

Take for example, the horrible explosion and burning of the German Zeppelin, the Hindenburg, at Lakehurst, New Jersey, in May, 1937. Jim filmed that awful event from the moment of the first flash of flame until the huge airship had been consumed by flames.

"As the Hindenburg arrived at Lakehurst," says Seeley, "I was set up on the ground for what I anticipated would be a routine assignment similar to others I had covered from time to time. No one ever had any idea the Hindenburg would explode.

"I focused my camera on the big ship as she approached the mooring mast, and started grinding away. Two landing ropes uncurled and fell to earth. Sailors and civilians grabbed them and made them fast to other ropes leading to the mast.

"I was panning my camera across the body of the ship when the terrific explosion took place near the stern. Suddenly flames leaped hundreds of feet into the air. I was stunned by what I was witnessing, but the training of every newsreel man gets to hold his ground stood me in good stead. By pure reflex action I kept grinding, even while passengers and crew were spewed out of the cabin windows of the monster and scrambled from beneath the mass of flaming fabric, their figures silhouetted against the background of seething fire. Not until my film ran out did I cease grinding. Then I knew I had the picture of the Century. I ran to a telephone booth and notified my office that I had 'got it,' and then rushed to New York by automobile. One hour later I was looking at it on the screen. It really was a horrible experience."

Seeley made newsreel history when he secured a newsreel scoop of the tragic Akron disaster in 1933. No matter how difficult the situation, when Seeley is there he always gets his pictures . . . that is, unless he is knocked unconscious as he was on Labor Day, 1939.

On Labor Day, 1939, Seeley went along with Federal agents to take pictures of them destroying a gigantic bootleg distilling plant they had discovered in a pine forest near Malaga, New Jersey. But let him tell it.

"The first blast was Okay; just an explosion such as I had photographed many times before," says Seeley. "The second blast was on the big vats that held the mash. When that went off a couple of pieces of flying debris hit me on the head and right hand. The concussion threw me through the air about twenty feet. The legs of the tripod were sheared off. I was hauled away unconscious to a hospital. Three days later I woke up and saw a beautiful blonde nurse bending over me. I didn't know whether I had died or not, so said: 'Hello, Angel.' When she smiled and answered I knew I was still alive.

"Well, I have always been glad I was injured and taken to that hospital, for I married that beautiful blonde nurse."

Seeley calls Atlantic City his home town, and it was there he got his start as a cameraman. In fact, in the early twenties he used to get in the hair, and in the way, of policemen and firemen in Atlantic City every time there was any kind of excitement. He had a camera of his own, and was busy at all times trying to find subjects to film which he could sell to the newsreel companies. That early training, when he only got paid when he got a subject the newsreels wanted, taught him a lot of things that have stood him in good stead ever since.

(Continued on Page 104)

Left, televising Mr. and Mrs. Arthur Murray at the DUMONT studio.

Where Will You Fit In Television?

By IRVING BROWNING

FOR a long time, many eyes have been cast in the direction of an industry where promised employment runs into six figures, Television. For a long time, the newspapers have carried items about television, such as: "Television pictures held to be near," "Live talent versus films in television," "Theatre television to be a reality," "600,000 to be employed in television."

In New York City, we are so near to television and radio that we hear a lot of tall and short talk regarding who will "take over" when television gets the signal to go ahead. Will it be Video (live shows) or will it be film, or a combination of both? That question is most annoying to those presently employed in television; while film people just keep mum and look on. With that question unanswered, I got the idea to look into the matter for the purpose of doing an article on the subject for to those of you who are looking to the television scanner with the hope of working in this field I thought it would be interesting to see and hear what was going on, and so here, I present my findings.

Radio, the theatre, and motion picture techniques have come up from the bottom. WILL TELEVISION DO THE SAME? I hope not, for television must pass up much experimentation and pick from the best of the other fields of entertainment if it is to survive its beginning. At present, television is presented to a minority audience at great expense to its sponsors who are working on a non-profit basis. Until it gets the OK from the Federal Communications Commission, television cannot charge for the entertainment programs they are presenting. I spoke to an executive of a television station some years ago and he told me that up to that time, it had cost television some $15,000 per television set, receiving unsponsored entertainment. While it experiments with advertising media, it receives no compensation whatsoever and television is now a costly experiment until it really gets going.

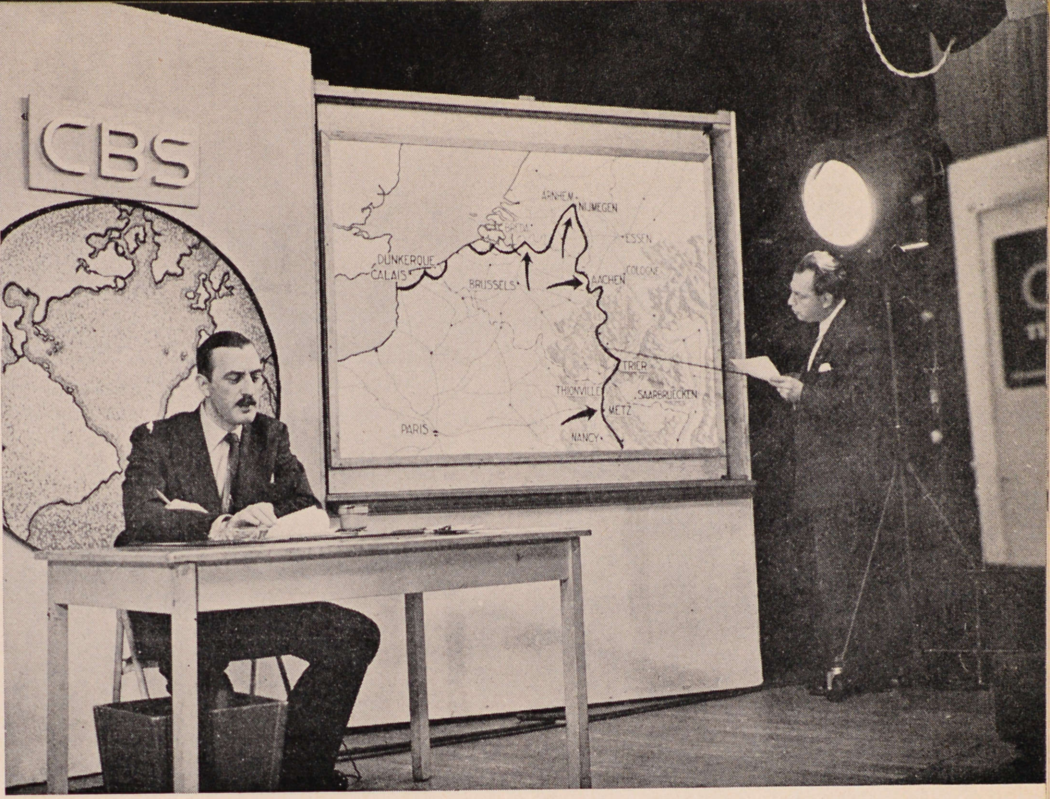
To get this story, I decided to talk to radio writers, directors, producers, technicians and executives of television, radio, motion pictures and the theatre, and I have found that opinions vary. Some talk with assuredness; some with reservations, but they all want to talk about television.

On December 14th, 1944, I attended a meeting of the American Television Society and became a member before their January meeting because I felt that here would be a good place to listen and talk to men and women in the allied arts, for this organization functions as a laboratory where new ideas, methods, inventions, technical and educational practices are threshed out. Here is a program of a season's activities:

October 12, 1944—Television and Government.
November 16, 1944—30 Million Television sets—when and where.
December 14, 1944—Television and sports.
January 11, 1945—Seeing is believing—Television in advertising.
February 15, 1945 — Scenic design — Stage—Screen—Television.
March 15, 1945—Television at home or at the theatre.
April 12, 1945 — Camera technique — Screen and Television.
May 12, 1945—Television and the visual arts.

These meetings, conducted as forums, have exhibits of everything from radio, motion pictures and television, highlighted by speakers from all branches of the entertainment field. It was particu-

Left, New York Times' "Fashions of the Times" being televised over CBS television station WCBW-N.Y.



larly interesting to me to listen to Bill Slater, at the meeting of December 14th, tell of his problem in radio and the problem which he knows he will encounter when he goes on the air in television. Slater now has four assistants working with him because it is impossible for him to note all details which are necessary for him to tell his audience in any game of sport. In football when a man makes a "run," what distance was that "run," who stopped who, who fumbled and who picked up? He sits atop the grandstand and when a play is made, all he can see is the number on the back of the player but one of his assistants, whose job it is to check numbers with players names, prepares to hold up a chart with the player's name and number and pointing to it, while Slater takes up the cue and passes it on to the listening audience and is ready to watch the game again. When a particular gain is made, it is the job of one of his assistants to hold up his chart while pointing out the distance lost or gained so that when Slater gets to tell of that detail, all he does is look over his shoulder, see the chart and call out the distance. The other two assistants serve in similar capacities and, as a crew, they all work at feverish speed the whole time they are on the air.

Now, says Slater, comes the rub. Coordinating the work of the cameraman who is to get the visual, while he supplies the mental. That is going to be something. Any newsreel cameraman will agree that it is some job to follow action of a football game to perfection. There's only one chance to get it, it cannot be done over again as in production, so the cameraman must be good. Imagine a fine descriptive patter coming over the air, but the eye misses the play. Here, you will get an unfavorable combination of reactions.

Slater favors film in television, he says that it will play an important part in sports especially. Take for instance a horse race. Radio can put an announcer with a microphone in many places and fill in the alloted time before and after the race. Television cannot have many cameras in many places to cover a race in the same manner. He says that the newsreel library will be a busy place, for television will depend on the motion picture film library for the preparation of material, as in the case where a horse is the favorite and a former winner. The film library can prepare a film made up from those former races which will be shown before the start of the race. This film gives such a sports event human interest and the television camera and announcer give it the thrill of the race to follow. This point of enlightenment, which Bill Slater has cleared for us on the use of film, will give you some idea on other uses of films in connection with political, industrial, advertising and travel programs.

I heard a speaker on fashions complain that she hoped that television would not make the demands on the fashion experts that the motion picture does. She made reference to colors, claiming that she would never be interested in designing for motion pictures because of such demands. But what I have seen of television makes me feel that she will have her wish. If television will have better lighting systems, then it will be entirely up to the director of photography to get the best results, for the only demands on color separation in black and white photography are the separation of certain colors that photograph the same. We know that blue will photograph dark on pancromatic film, while red will photograph light and we get the reverse tones when using ortho films.

My admiration for the wise words of Paul Raibourn. Mr. Raibourn is an economist for Paramount Pictures, who is heading their television interests and he says, "These definitions should make it clear that we are not necessarily talking about antipathetic elements. Sound motion pictures is a term which could be used to describe the valuable program content in both television and motion picture film. It is a term which can also include a large number of elements which are not covered in the definitions

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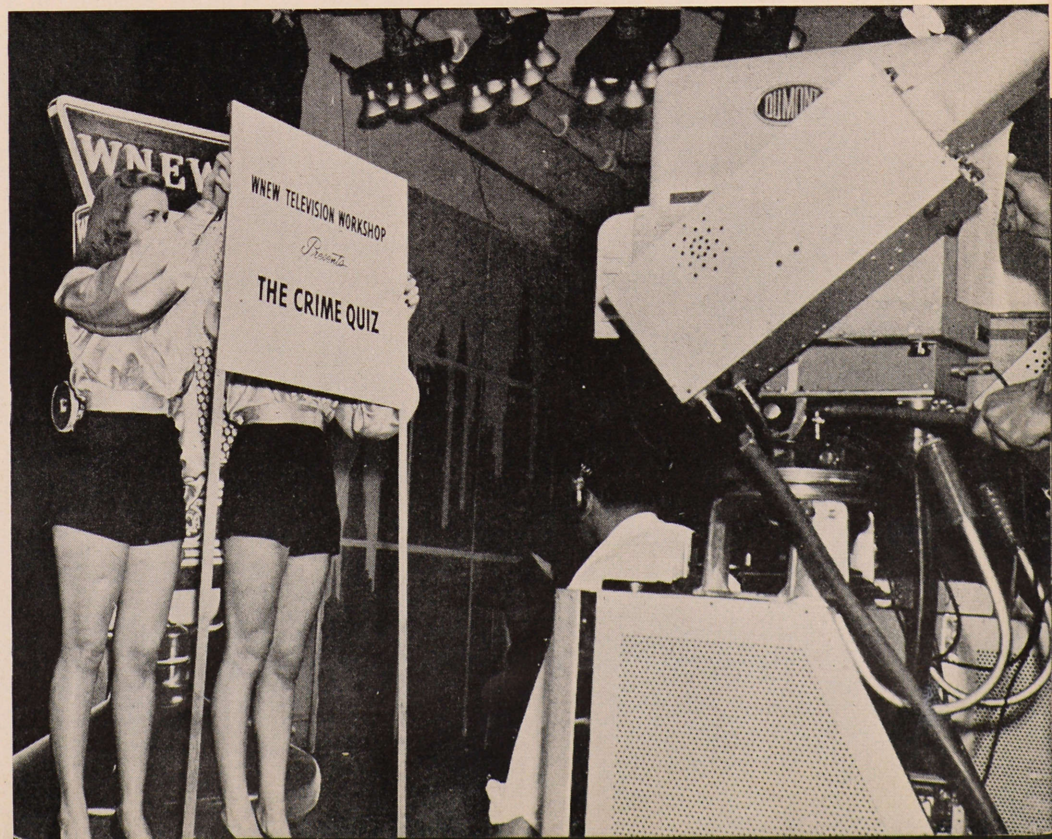
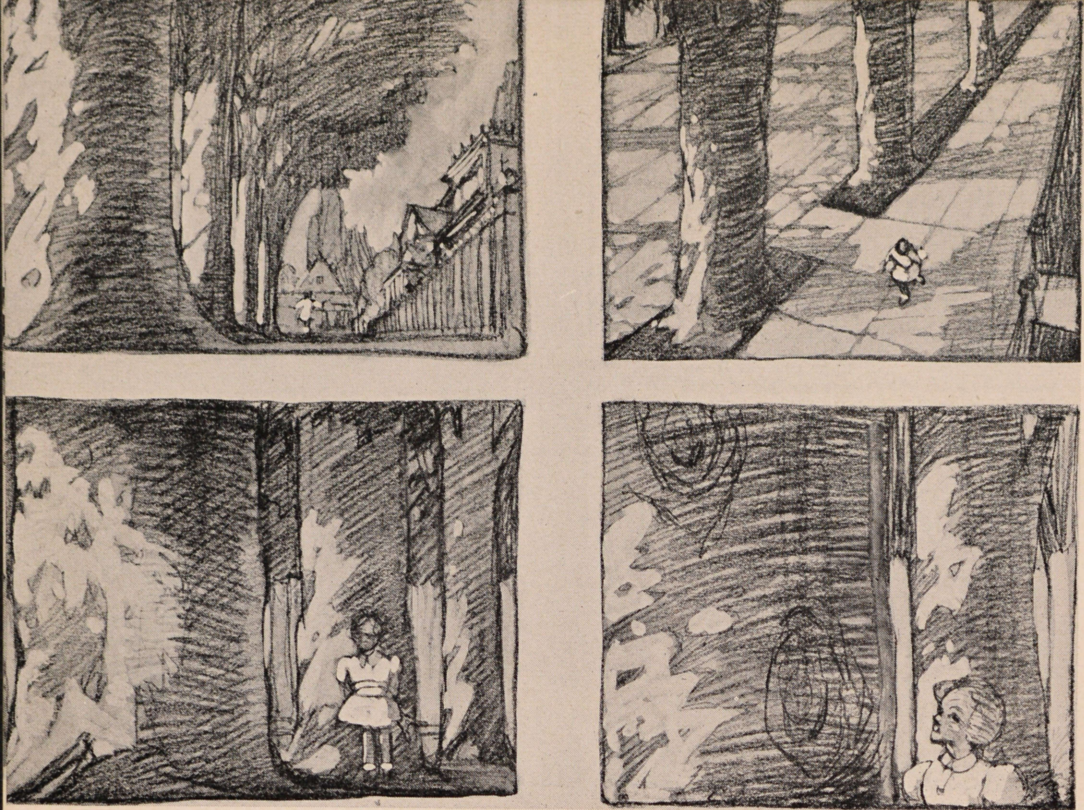


Right Top, Everett Holles, news analyst on CBS Television Station WCBW-N.Y.

Right, Dumont Television televising "The Crime Quiz" for WNEW Television Workshop over Station WNEW.



Production Designing

By EZRA GOODMAN

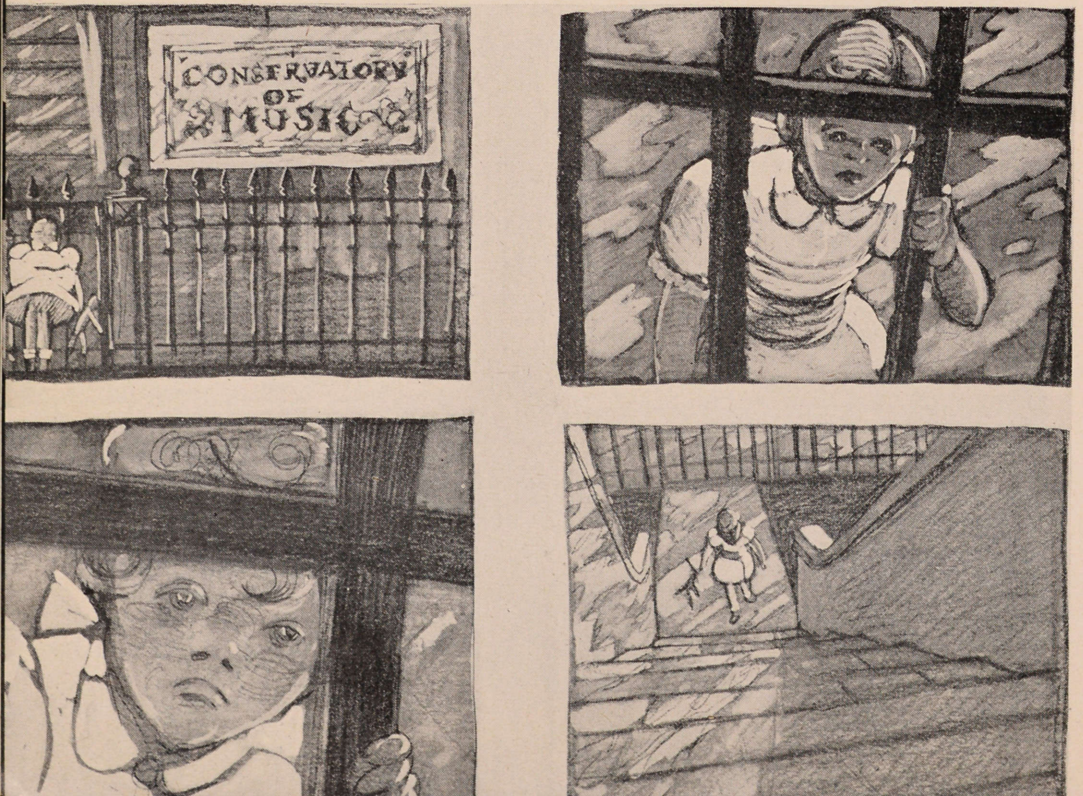
THE name of William Cameron Menzies listed as production designer on a motion picture is just another unknown quantity as far as the average cash customer is concerned. The moviegoer usually goes to a picture to see a certain story or his favorite stars, and his or her interest usually stops at that point. In the trade, however, Menzies is a name with which to conjure. He has been a motion picture designer for more than a quarter of a century and he has contributed much to such superior productions as "Gone With the Wind," "Our Town," "The Devil and Miss Jones," "Kings' Row," "Pride of the Yankees" and "For Whom the Bell Tolls."

As production designer, Menzies is concerned with the visual over-all appearance of a picture, a function which puts him in particularly close touch with the cameraman. Menzies has worked with some of the best lensmen in the business, like George Barnes, Gregg Toland, Rudolph Maté, Ernest Heller, and James Wong Howe. Long before a picture goes into production Menzies is at work "pre-staging" it in terms of sketches that encompass mood, character, background and camera setup. He may work from an unfinished script, or sometimes from a book, like "Gone With the Wind" and "For Whom the Bell Tolls," that has not yet been broken down into scenario form. He keeps in touch with the producer, director, art director, scenarist and cameraman, and is on hand when actual production gets underway. Menzies defines his own job as a kind of "pre-staging." He says that there is a spot between the scenario and the direction that an artist, trained in film fundamentals, can usefully fill. His production designs are, in that sense, an intermediate process between the printed word and its visualization on celluloid.

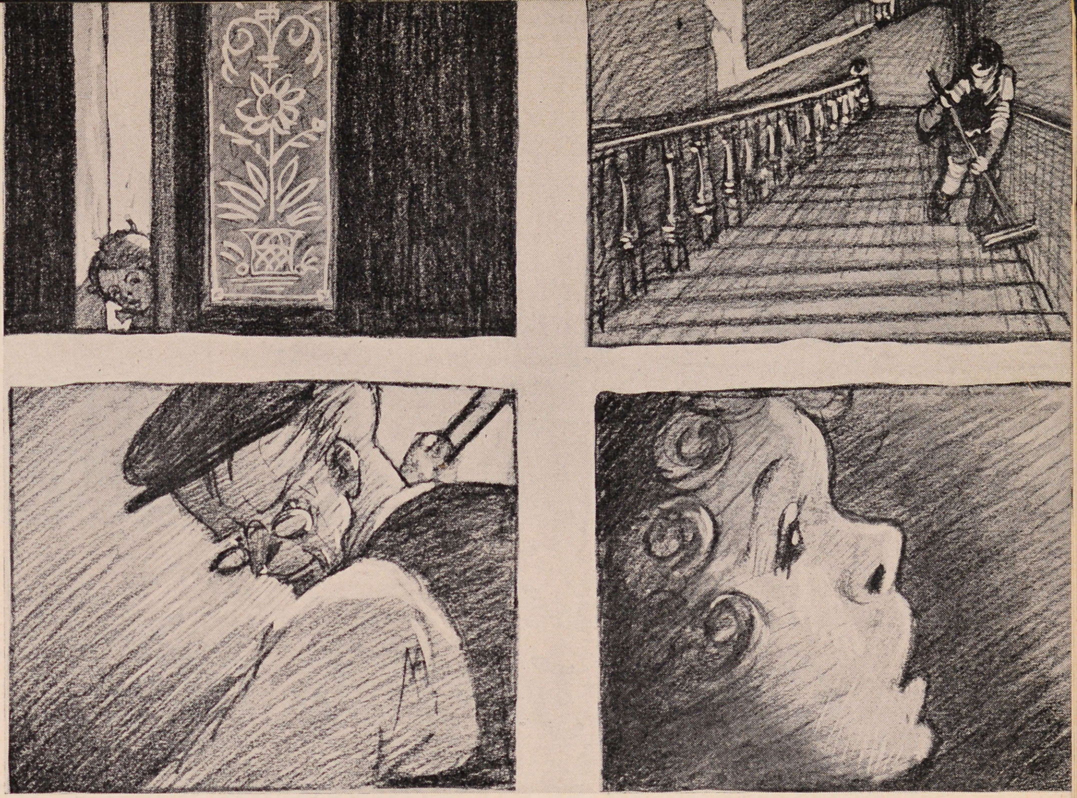
Today there are other men who are known as production designers, but Menzies was the first and is still the foremost of them. Born in New Haven, Conn., 49 years ago, of parents who came from Scotland, he returned to Scotland with his mother when he was six years old and received his early schooling abroad. He was illustrating children's books when George Fitzmaurice, the pioneer Pathé producer and director, became interested in his work. Fitzmaurice wanted an artist to create the illusion of a palm grove on a tropic isle for a picture. Menzies solved it simply, by taking two big palm-leaf fans, carving them into a semblance of nature, and projecting their shadows on a background. As a result, he got a job with Fitzmaurice, and that was the origin of the unique Menzies method of set designing.

Menzies was art director for many pictures, including Lubitsch's first American production, "Rosita," and Fairbanks' "The Thief of Bagdad," as well as "Dark Angel," "Coquette," "Taming of the Shrew" and "The Tempest." The latter won him his first Academy Award for art direction. All the while he was putting his own ideas about movie-making into effect in his drawings. His first opportunity to really demonstrate his developed technique came with Goldwyn's "Bulldog Drummond" in 1929. For this picture he established the technique of doing a complete layout of every camera setup, which he has been doing ever since.

He was art director with United Artists for twelve years and then directed several pictures for Fox, always doing a production-design continuity. For Paramount he directed "Alice in Wonderland," and then went to England for



The illustrations on these two pages are reproductions of the original sketches made by Mr. Menzies for the opening sequence of "The Greatest Gift," and are indicative of his method of preparation of a production design.



Alexander Korda where he directed "The Shape of Things to Come." He came back to Hollywood for David Selznick and was production designer on "Nothing Sacred," "The Adventures of Tom Sawyer," "Made for Each Other," "Intermezzo" and "Gone With the Wind." In recent years he was associated fairly consistently with Director Sam Wood on some of his best pictures. After producing and directing "Address Unknown," he has now signed a long-term contract at RKO whereby he will produce and direct pictures for that studio.

For the average picture, Menzies makes from 1200 to 1400 different sketches. "Gone With the Wind" ran to 2500 drawings. There is a sketch for every individual camera setup that will be seen in the finished film. Working from the script, he first draws numerous thumbnail sketches that indicate the lighting and pattern of a scene broken down into its component elements. For key scenes he will do a big sketch in detail. If these could be skimmed rapidly before the eye they would add up to a sort of preview of the motion picture in question.

Take as an example Menzies' current stint at RKO. This will be his last straight job as a production designer, for he will next direct and design a picture on his own. His present assignment is a forthcoming Cary Grant picture, "The Greatest Gift," which Clifford Odets is writing and directing. Menzies took on the assignment because the picture provided him with broad scope for his talents. The film will be a dramatic fantasy, with heavenly sequences. Odets' conception of heaven, however, is not one of clouds and choirs. The opening shot calls for "a pleasant, neat street, lined with old fashioned trees and several comfortable residence houses about." A four-year old girl is shown walking towards the camera. By subtly delineating everything out of proportion, Menzies has instilled an eerie quality into the sequence. The girl is shown as too small, and the trees a little too big. The scene is overstaged. In later, realistic sequences, Menzies is able to capitalize on the contrast between the two types of scenes in the picture.

Menzies has definite ideas about the visual side of a motion picture. He likes to compose with the camera frame, instead of inside it. In other words, Menzies' sketches reach to the borders of the frame instead of falling within the frame. Menzies does not believe in composition for its own sake. There has to be a reason for every shot and every shot has to contribute to the story that is being told. He particularly dislikes to waste space and he likes to keep his people and backgrounds clarified. Normally he keeps his action close to the camera. He uses long shots for mood or violent action. Closeups are for the punctuation of a face or character. He believes in cutting and not in the moving camera, for he holds that the latter wastes footage, that the cameraman has less control of composition and that the audience is disturbed by it. He likes pan shots because he finds them natural.

Menzies uses the low camera a good deal, but he seldom places a camera setup under table or desk height. He finds that with a lower camera, the background evolves into plain surfaces like sky or walls, and the people stand out more clearly. Usually people are the important things and Menzies prefers to stress them. He holds that the face is the all-important part of a person, unless there is good reason to shift the camera's attention elsewhere. In closeups, the face, eyes, nose and mouth are all that matters, according to Menzies. Sometimes he uses no chin or hair in his facial closeups. A cameraman once said to him, "Let's pull back to a long shot now and show the chin and hair."

Menzies' theories, in other words, hark back to the great directors and theoreticians of the silent era in his emphasis on cutting and detailed camera setups. He says that the director who influenced him most was Murnau, creator of pictures like "The Last Laugh" and "Sunrise." He also mentions the visual strength and integrity of "Variety," and the pictures of the Russian masters.

Menzies likes to use the wide angle lens for deep focus shots. He points out that this amounts to a long shot

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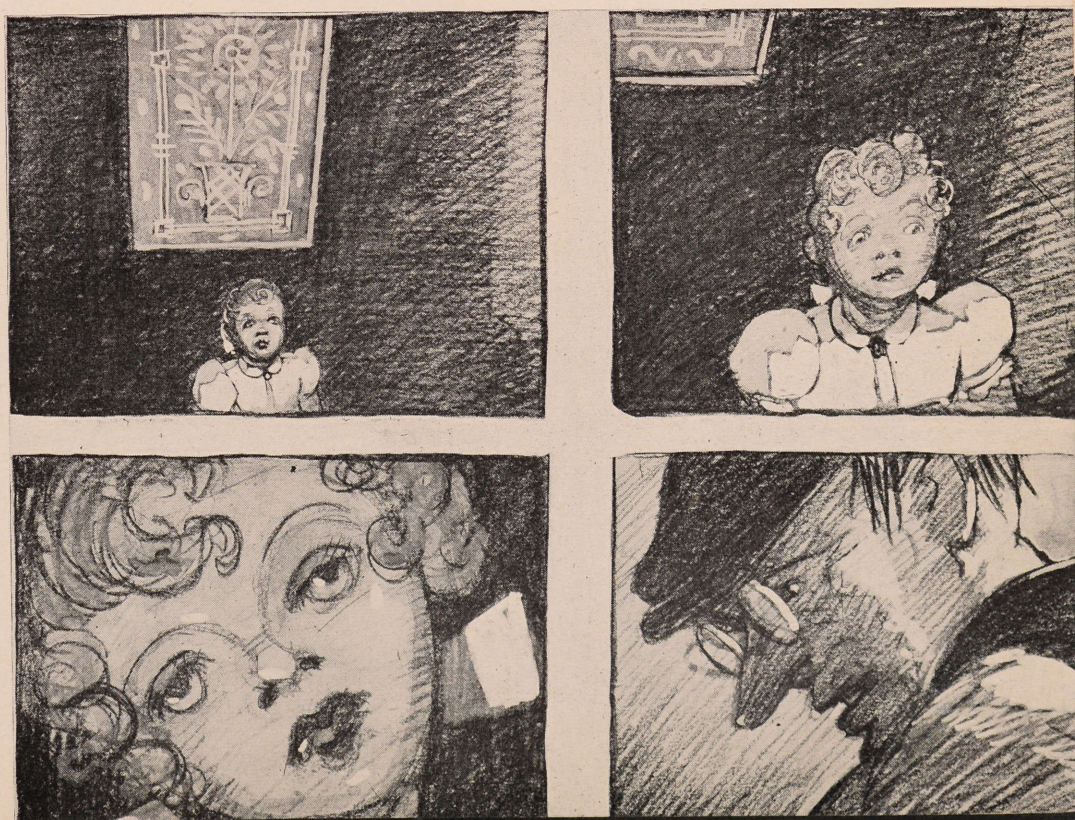
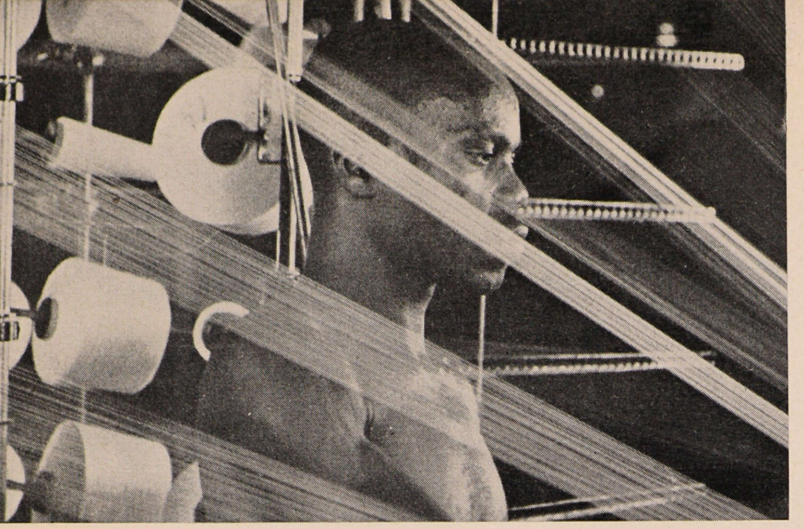
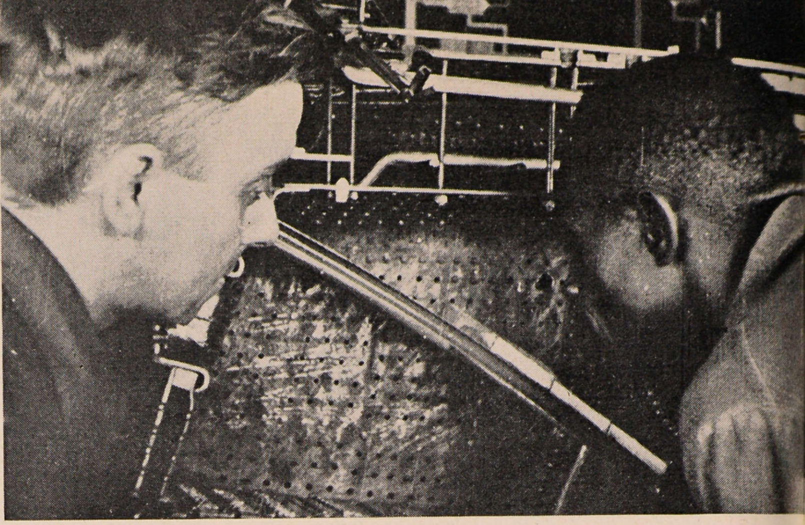






Congo Goes To War

By ROBERT JOSEPH

AFRICA is one of the proving grounds of this war, for it is on the "Dark Continent" that we can best judge to a limited degree what kind of program the victorious nations have planned for the world after the war.

Africa's history, as any school boy can tell you, has been one of plunder and neglect; a race for markets and raw materials; a continent that has been the pawn for empire and conquest for many centuries; a continent that in the Algeciras Crisis of 1912 almost precipitated a world war that was to come two years later; a continent that in the Ethiopian conquest by Italy proved to be the prelude to World War II.

Today Africa's importance, both as a background for battle and as one of the stakes in the conflict, has been even greater. The Nazis and Italian fascists were thrown out of Africa after many dark and perilous months. The shame of Ethiopia has been eradicated. Liberia and Haille Sellasie's Empire have taken their rightful places in the council of nations. And the citizens of that vast continent are beginning to awake from the restrictions and injustices of centuries.

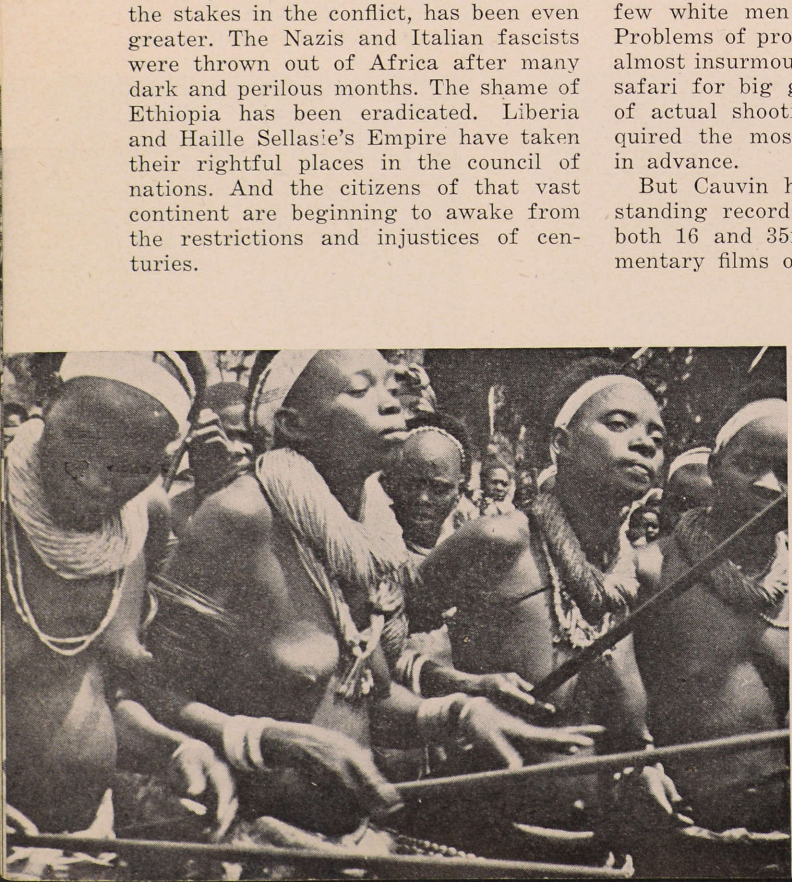
The might and potentialities of Africa come to light in the Belgian Government's official documentary, "Congo," produced and directed by the talented young film craftsman, Andre Cauvin, an official of the Belgian Government Information Center Film Mission. Cauvin, a recent visitor to these shores, spent over a year traveling more than twenty thousand miles in the interior of the Belgian Congo to record the daily lives and habits of the native Congolese; to photograph a dramatic four reel subject of what the heart of Africa is doing for the war effort.

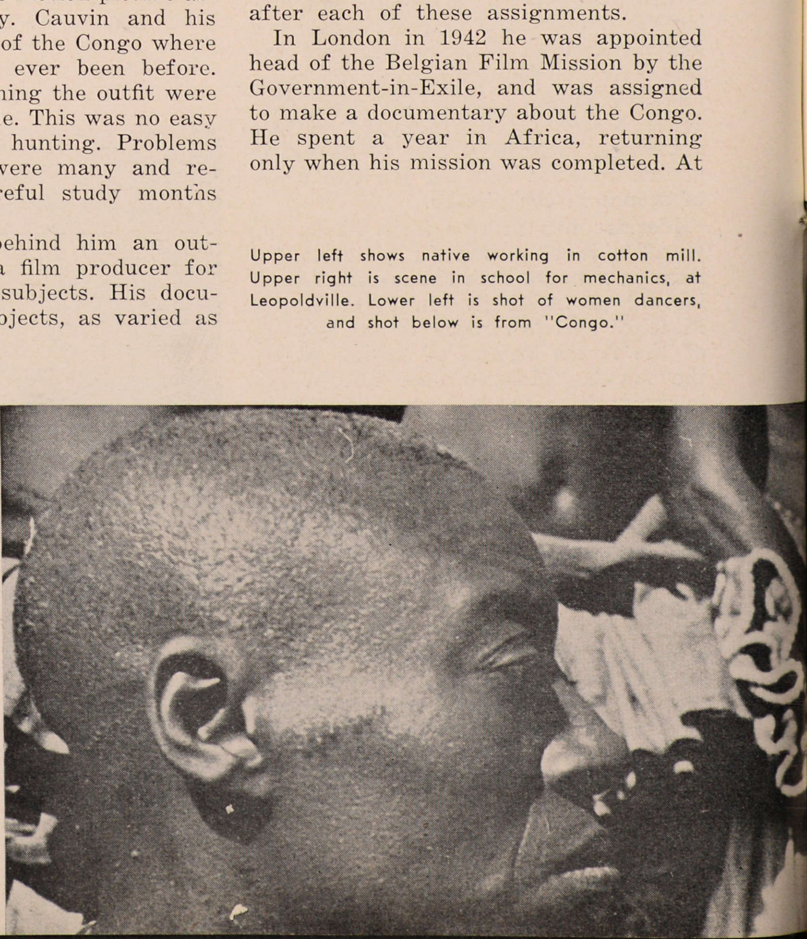
The problems confronted and the physical hardships for this motion picture assignment were many. Cauvin and his troupe reached parts of the Congo where few white men had ever been before. Problems of provisioning the outfit were almost insurmountable. This was no easy safari for big game hunting. Problems of actual shooting were many and required the most careful study months in advance.

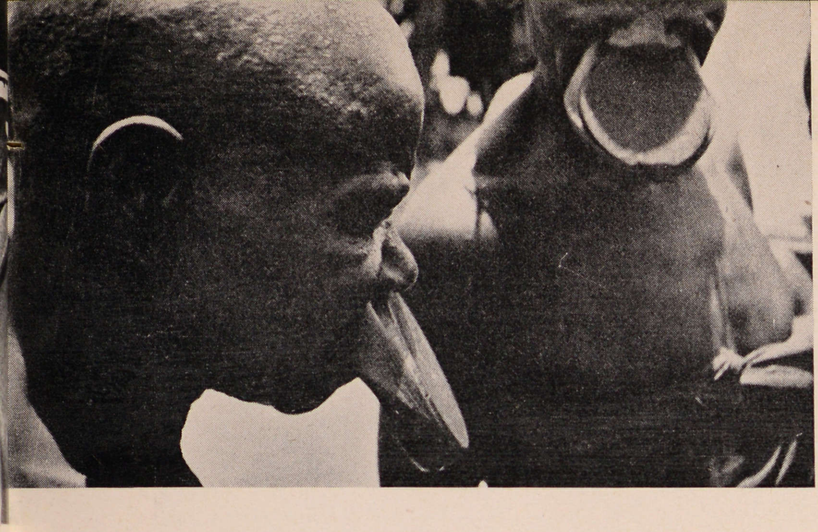
But Cauvin had behind him an outstanding record as a film producer for both 16 and 35mm. subjects. His documentary films on subjects, as varied as "World Art Pieces—The Works of Van Eyck" and "Belgian Housing Projects," are indicative of Cauvin's wide interests and talents as a documentarian. He also worked with several world-renowned physicists and chemists in their work, and was named as the outstanding documentary film producer on the continent. His pictures were shown and won awards at film exhibitions in Barcelona, Brussels and Venice, where he won first prize for one of his motion picture subjects. In 1940 he was appointed Film Counselor to the Belgian Government and joined the Belgian Army during the 1940 Spring campaign in the lowlands. After the Belgian capitulation Cauvin joined the underground and worked with anti-Nazi forces until his escape to London. On numerous later occasions he parachuted back to Belgium to show the underground and resistance forces British and American war films and documentaries, one of the important factors in keeping alive the resistance movement. He made his way back to London after each of these assignments.

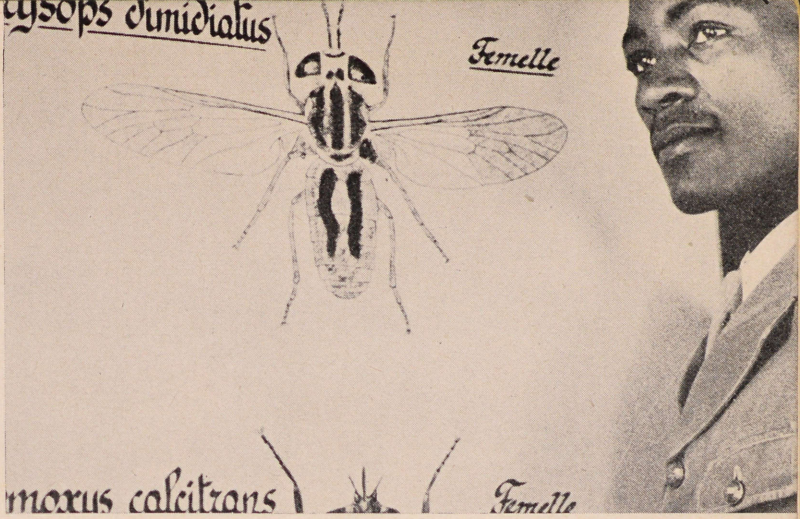
In London in 1942 he was appointed head of the Belgian Film Mission by the Government-in-Exile, and was assigned to make a documentary about the Congo. He spent a year in Africa, returning only when his mission was completed. At

Upper left shows native working in cotton mill. Upper right is scene in school for mechanics, at Leopoldville. Lower left is shot of women dancers, and shot below is from "Congo."









Upper left, old women of Ubangui tribe. Such lip stretching no longer is done. Above, native being taught how to fight sleeping sickness. Bottom, three shots from "Congo."

present he is writing an official account of the Belgian resistance movement, a story which he plans to photograph in documentary fashion after the war is over. As an eye witness to many of the Nazi's crimes, and a participant in the underground struggle, Cauvin is admirably suited for this special task. Another project he has in mind is a full-length eight or ten reel feature documentary, "Children of Europe," a film which Cauvin will photograph with the official cooperation in all of the lands liberated from the German yoke. The assignment should take him from the Baltics to the Balkans, and from North Africa to Scotland in his project to show what years of war have done to the world's youngest generation.

Belgian Congo, Cauvin states, is the Ruhr Valley of Africa. This rich colony abounds in tin and copper, to mention two of the Congo's more important products. Cauvin found a great number of historical contradictions. Housing projects, hospitals and planned farming were in the heart of the Bantu district, a tribe of fantastically tatooed, thoroughly primitive peoples. The most modern equipped hospitals were organized for natives who but a generation before had been head-hunters and cannibals. Factories, hotels, radio stations rise over the memory of mud huts. In Leopoldville, formerly the native village of Kinchassa, one finds a modern metropolis, the site of the powerful radio station, Radio-Leo, transmission point for programs between England and America.

Cauvin recorded an Africa at work. White men and black are cooperating to make the sinews of war. Wherever the Belgian producer traveled, whether by plane, boat, auto caravan or pirogue men were working and talking about "apres la guerre . . ." for there, too, he found hope and aspirations. The natives are training for war at Watsa with the latest mechanized equipment, combining native jungle stealth with a knowledge of armored equipment to make fighting men who have already received the highest commendations from continental-trained officers and commanders.

Africans who have as much at stake in this war, in terms of freedom and the right to a dignified way of life, are shown to be considering their future, a bright change from portraits of the past which shows them as a benighted, almost unworthy people. Cauvin's "Congo" is as much a public service for them as it is for the Europeans and Americans who have controlled their destinies in the past.

"Shooting 'Congo,'" Andre Cauvin says, "was not an easy job. We started to have trouble even before we left Europe, for our cameraman took ill just as we were ready to leave. And when we arrived in the Congo we had to send him back and go on without him."

Cauvin, originally a still photographer, handled the camera himself from that point on. In addition to shooting the picture he shot some two thousand stills in both color and black and white. He worked with three cameras: Vinton (the British equivalent of a Mitchell,) a Newman Sinclair, and a Bell & Howell. The outfit also had its own generator which was used throughout the jungle journey.

"The sun," Cauvin reports, "in the tropics is very deceiving, and at Stanleyville, Congo, right on the equator itself, the sun rises quickly and after a few hours of sunlight shadows are destroyed. As a result, a permanent use of reflectors was necessary, and most of the closeups were shot that way. Chauffeurs and pack carriers were trained to handle the converters until they were adept enough to work in studios."

The company also built a "dolly," the only dolly, Cauvin states, ever built in the African jungle. The equivalent was

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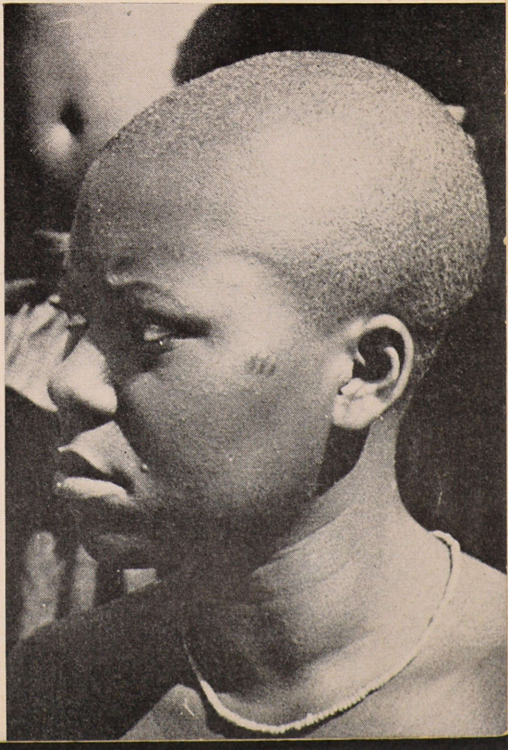
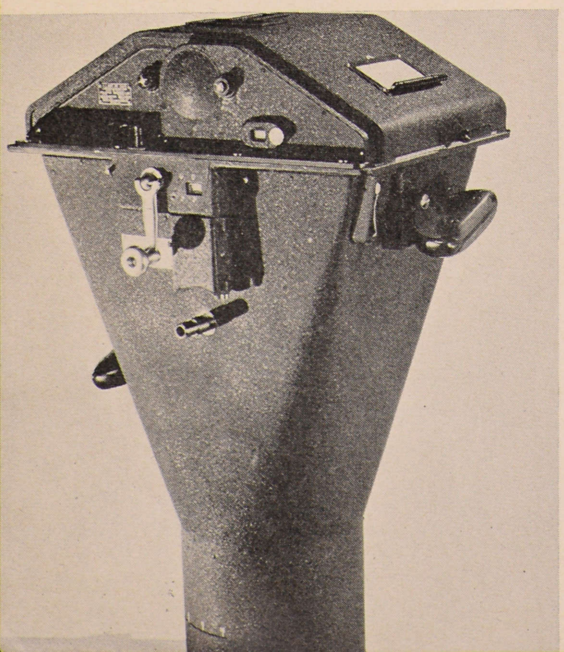


Here are the crew of Tokyo Rose, who photographed Tokyo in preparation for B-29 raids. L. to R.: S/Sgt. W. O. Starks, S/Sgt. W. J. Arnette, S/Sgt. H. W. Clark, T/Sgt. W. C. Marvin, T/Sgt. M. M. Johnson, T/Sgt. F. H. Hutchins, Sgt. H. L. McCommon, Lt. C. G. Hart, Lt. J. R. Burko, Lt. C. L. Stambaugh, Capt. R. D. Steakley. (Official Photo, USAAF). At bottom of page is the Fairchild K-18 aerial camera.

Photographing Tokyo From The Air

By R. H. BAILEY

ONE of the outstanding photographic jobs of World War II, a job that brought decorations for the 11-man crew of a Super-Fortress, was done this winter in three flights over Tokyo that paved the way for U. S. Army Air Forces' ensuing bombings of the Jap capital.



At the time of the photo missions, the Army announced nothing about the cameras that took the pictures which provided the intelligence necessary to plan the bombings, but it has now been revealed that the plane carried the largest of all aerial cameras, the Fairchild K-18, which takes photos 9″ x 18″. Bigger cameras have been custom-built, cameras with multiple lenses, but no other takes such big pictures as the K-18, a 70-pound instrument with a 24″ telephoto lens.

Developed specifically as a military camera for obtaining large-scale photographs from extremely high altitudes, the K-18 has a magazine which accommodates a 150-foot roll of 9½″ film to give 95 9″ x 18″ exposures. Operating automatically from remote controls, these cameras click off their giant negatives at intervals ranging from 1 to 120 seconds, according to the wishes of the crew, and as needed to give proper coverage according to altitude.

For the thorough serial mapping needed for concentrated bombing of a populous, strategic area such as Tokyo, a plane flies its camera back and forth over the territory, with one photo overlapping the next, so that mosaics that result when the photos are laid together show the sharpest detail, and when two overlapping photos are put side by side under a magnifying stereoscope third-dimensional details are shown.

The value of the K-18 is that far less pictures need be taken at a given altitude because of the larger area coverage, and thus precious minutes of flying time when the enemy is sending up a barrage of flak, are saved.

As an example, the Fairchild Camera & Instrument Corporation, which has designed and built most of the aircraft cameras for the Army and Navy, has prepared this comparative data on the use of a K-18 and a standard aircraft camera with a 7″ x 9″ negative:

Focal length, both 24 inches; altitude, 25,000 feet; scale, 1/12,500; coverage, length, 7″ x 9″ 7,291 feet, and 9″ x 18″ 9,375 feet; coverage, width, 7″ x 9″ 9,375 feet, and 9″ x 18″ 18,750 feet; coverage, area, 7″ x 9″ 2.6 square miles, and 9″ x 18″ 6.3 square miles; minimum

(Continued on Page 103)

Requirements of Educational Film Presentation

By OLIVER BELL, M.A.

Director British Film Institute.

(Continued from February Issue)

Science and Mathematics

So far as the Natural Sciences are concerned, there is a good deal of scope for new material. Practical work is the essence of chemical and physical teaching. It is no use, therefore, making films of what students can do themselves, nor is it worth while making a film of an experiment which any demonstrator can perform for himself. What does seem to me to be suitable for new films is, firstly, the Theory of Matter. I would like to see, for example, some films on Intra-Molecular Physics or Electric Conduction. These are concepts which are hard for the child to grasp through verbal description, and ordinary wall or blackboard diagrams are unsatisfactory as they are static, whereas the phenomenon is dynamic.

Another group of Science films which I should like to see, and which should be easy to get made, is one which shows the relation between the small scale and the large scale, between laboratory and factory experience. It is one thing to make, shall we say, Prussian blue or a naphthalene dye in quantities of a few grams, but it is a completely different kettle of fish to make them by the ton. The same principles are involved but other factors, including those of engineering, unnoticed in the test tube, make their appearance in the factory.

Certain aspects of Mathematics are, to my mind, filmic material. At one time, I thought that films would be valuable right up to the limit of mathematical teaching. I have now revised my opinion. In this, as in any other abstract subject, there comes a time when the concrete medium of the film, even when using involved symbolic presentation, is unable further to keep in touch with the subject. In the earlier stages, however, it is both practicable and desirable. I was once told that an amateur film dealing with the Differential Calculus was able to introduce that subject to boys at 15 instead of the normal age of 16. Such films would be for Post-Primary pupils, but there is room for them.

History as Film Material

And now History. What an opportunity and how lamentably fulfilled! The only successful History teaching films that I have seen are those of a diagrammatic character. The film is able to cover the wide sweep of History and show events in their proper proportion better than any other medium. Though as yet I have not seen it used in this manner, except in the recent American "What We Are Fighting For" series, it could be used to show the process of a campaign, or of a battle like that of Trafalgar, Jutland or Oudenarde. That would be one type of film of general utility value to all types of school.

Another group of History teaching films are those which try to reconstruct the past. We do not seem to have progressed much farther in this respect than that a screen star whose appearance and characteristics are already well known, deigns to appear from time to time as an historical character and give that character the same attributes as his audience has learned to expect from him after seeing the other films he has made. Some Historical films I have seen have taken cut-outs of battle scenes and have then tried to foist them on the unsuspecting teacher as a film of the Battle of So-and-So. The result has been worse than useless, as generally they are not even accurate in detail of costume or armor, let alone giving any coherent story of historical facts.

I should like to see an experiment with a sort of Disney animation of a medieval manuscript, or a renaissance wood-cut. Another would be a film of existing survivals among primitive people to illustrate the development of mankind. Take the Bedford Book of Hours in the British Museum there are some charming little thumbnail illustrations of the farming operations of the different seasons of the year. Suppose these were animated to show the everyday life of the people. I think they would be both popular and interesting.

The other type of History film I have mentioned is one which illustrates the past by reference to the survivals of the present day. Say, for instance, that one wished to show the developments of roads and transport, it could be done by showing the primitive tracks used even today in some parts of the world, and how by slow degrees transport and road development have reached the standards of the present day.

Economic and Industrial Subjects

Economics is one of the most neglected, and at the same time one of the most important subjects. I know that about economists as about historians, the Latin tag: quot homines, quot sententia, is true. But there is, I understand, a certain common denominator of agreement. Even though money, so different from the days of Mr. Micawber, has temporarily lost its value, there are certain principles based on the law of supply and demand which could be simply stated by film.

One last class of films may I mention? Technical training has lately received a fillip. Instructional films on how to do things and how to use tools are urgently needed. Their value has already been proved in the Services.

There is also needed a series of background films showing the relation of the part to the whole. A bricklayer's mate, a plumber's boy, going to a Junior Technical College would be a better workman if he saw his own job in relation to the whole contract. I should like to see, for example, a film showing the building of a house and the part the different trades have to play and the point at which their different skills are brought in. In the same way, I should like to see a series of films on factory operations showing where and why different groups of people work.

Color and Emotion

Natural Color, like natural sound, holds the mirror more closely up to reality. Apart from the ease with which a visual impression is retained in everybody's mind as opposed to the mental translation of the written word into visual terms based on one's own sometimes limited experiences, the second value of the use of the film in education is that verbal description becomes unnecessary. Ideas can, therefore, be presented to children who by reason of age or slight mental deficiency cannot grasp them if presented by word of mouth.

Finally the film, as witness its effect in the ordinary theatre, is an emotional instrument. In my view teaching should be emotional too. History can be as dry as the dust of ages; but again it can be made exciting and emotional. That is why I have introduced this thought at this point. Let our History teaching films have emotion in them provided it is not induced by wrong methods. Let them not be the old catalogue of facts.

Planning for Film Education

Let me conclude by outlining shortly what I consider to be the ideal scheme. On the apparatus side, I see every classroom equipped with a film strip projector. Between every three classrooms there will be a silent film projector. In every school there will be a sound projector. In schools catering for older students the proportion of sound to silent machines will be much lighter. Local Authorities will probably hold a number

(Continued on Page 102)

The above article is the second installment of a paper read to the British Kinematograph Society last April. It is reprinted here from the Journal of the British Kinematograph Society because it presents a wealth of information that should be of benefit to our makers of educational films, and gives a brilliant picture of what to expect of sub-standard films in the post-war era.—The Editor.

THROUGH the EDITOR'S FINDER

THE 17th Annual Awards of Merit of the Academy of Motion Picture Arts and Sciences are just around the corner. The awards will be presented at Grauman's Chinese Theatre in Hollywood on the night of March 15th.

To camera enthusiasts, the most important awards of the night will be those given for cinematography in both black-and-white and color. This year ten black-and-white pictures have been nominated for the black-and-white cinematography award, and six have been nominated for honors in the field of color. As usual, all the cinematographers whose work has been nominated are members of the American Society of Cinematographers. George Folsey has the unusual distinction of being nominated, for a black-and-white and a color picture. Following are the picture nominated and the cinematographers who photographed them:

Black-and-White Cinematography

"Double Indemnity," John F. Seitz.
"Dragon Seed," Sidney Wagner.
"Gaslight," Joseph Ruttenberg.
"Going My Way," Lionel Lindon.
"Laura," Joseph LaShelle.
"Lifeboat," Glen MacWilliams.
"Since You Went Away," Stanley Cortez and Lee Garmes.
"Thirty Seconds Over Tokyo," Robert Surtees and Harold Rosson.
"The Uninvited," Charles B. Lang, Jr.
"The White Cliffs of Dover," George Folsey.

Color Cinematography

"Cover Girl," Rudy Maté and Allen M. Davey.
"Home in Indiana," Edward Cronjager.
"Kismet," Charles Rosher.
"Lady in the Dark," Ray Rennahan.
"Meet Me in St. Louis," George Folsey.
"Wilson," Leon Shamroy.

WE have been reading very carefully the reviews of motion pictures in metropolitan newspapers throughout the United States, and are happy to note that more and more they are beginning to recognize the Cinematographer and his work.

In the largest cities, especially, the reviewers in many cases are paying glowing tribute to the camera artists for their part in making the pictures, Some reviewers, who seem to be quite well versed in photography, even go into considerable detail in their comments about the photography.

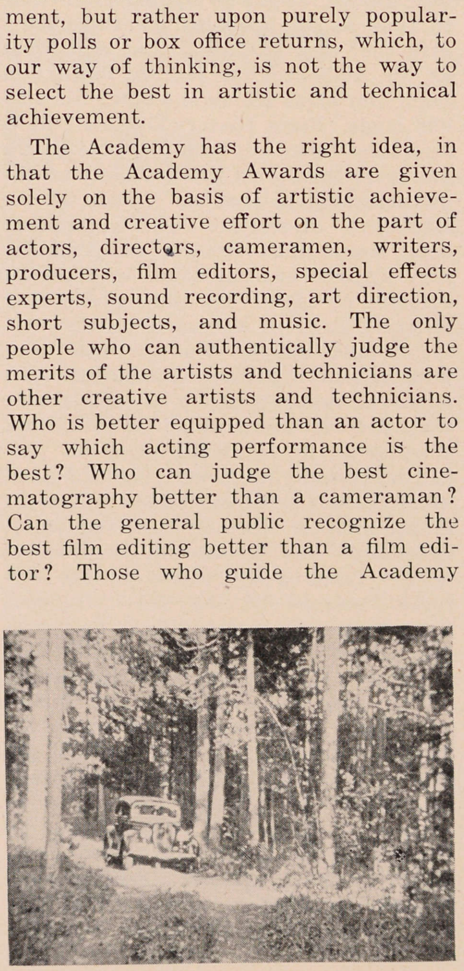
If the nation's best critics recognize the value of the photographer, it would seem that those responsible for the screen and advertising credits would soon begin to recognize the photographer and give him equal billing with the director and the writer of the picture. We have been harping on this subject for some time, and only hope that in the end our harping will bring the proper results—better credit to the men who photograph either a good story or a bad one equally well.

EACH year more and more publications try to ape the Academy of Motion Picture Arts and Sciences by presenting awards for best acting, directing, etc.

To date only in addition to the Academy, one has seen fit to pay honor to the technical experts of the film industry who play such an important part in the making of American motion pictures. That was Look Magazine which this year gave its award for Cinematography to Leon Shamroy, A.S.C., for his work on "Wilson."

Why these various agencies, with the exception of the Academy, fail to recognize the value of the technical geniuses is something this writer cannot understand, and leads us to believe that these organizations which ape the magnificent Academy of Motion Picture Arts and Sciences are doing it only to grab off a lot of publicity for themselves. Their awards are not based on achievement, but rather upon purely popularity polls or box office returns, which, to our way of thinking, is not the way to select the best in artistic and technical achievement.

The Academy has the right idea, in that the Academy Awards are given solely on the basis of artistic achievement and creative effort on the part of actors, directors, cameramen, writers, producers, film editors, special effects experts, sound recording, art direction, short subjects, and music. The only people who can authentically judge the merits of the artists and technicians are other creative artists and technicians. Who is better equipped than an actor to say which acting performance is the best? Who can judge the best cinematography better than a cameraman? Can the general public recognize the best film editing better than a film editor? Those who guide the Academy wisely make their selections the tops of the world by having Hollywood's own workers select the winners.



SO you may know what your favorite Cinematographer is doing, here is the Hollywood schedule of films in production as we go to press, together with the names of the Cinematographers who are filming them.

At Columbia Studios Rudy Mate is doing "Over 21," Charles Lawton, Jr., is on "Kiss and Tell," George Meehan is filming "Surprise in the Night," and Burnett Guffey is shooting "Blonde from Brooklyn."

At Metro - Goldwyn - Mayer Studios Charles Rosher is shooting "Yolanda and the Thief," George Folsey is filming "The Harvey Girls," Harry Stradling is doing "Early to Wed," and Karl Freund is photographing "Dangerous Partners."

At Paramount Studios Charles Lang is on "Cross My Heart," Lionel Lindon is doing "Masquerade in Mexico," John F. Seitz is filming "The Well Groomed Bride," Daniel Fapp is shooting "You Came Along," and Fred Jackman, Jr., is filming "Follow That Woman."

At Samuel Goldwyn Studios Lucien Andriot is shooting "Ten Little Indians," and Lee Garmes and Edward Cronjager are filming "Paris-Underground."

At RKO Studios Nick Musuraca is filming "The Invisible Army," George Barnes is doing "Those Endearing Young Charms," Harry Redman is shooting "Man Alive," Jack MacKenzie is on "Mamma Loves Papa," and Harry Wild is doing "First Man Into Tokyo."

At 20th Century-Fox Studios Joe MacDonald is filming "Captain Eddie," Leon Shamroy is doing "State Fair," Norbert Brodine is filming "Two-Faced Quillan," Ernest Palmer is doing "The Dolly Sisters," Charles Clarke is filming "Junior Miss," Arthur Miller is shooting "Dragonwyck," and Glen MacWilliams is doing "Within These Walls."

For United Artists release, Archie Stout is filming "Captain Kidd."

At Universal Studios Hal Mohr and W. Howard Greene are filming "Night in Paradise," George Robinson is doing "The Naughty Nineties," Elwood Bredell is shooting "Lady on a Train," and Paul Ivano is doing "Men in Her Diary."

At Warners Studios Ernest Haller is filming "Mildred Pierce," Arthur Edeson is shooting "Three Strangers," Carl Guthrie is doing "Too Young To Know," Sol Polito is shooting "Stolen Life," and Wesley Anderson is shooting "Danger Signal."

It is interesting to note that all the big pictures are filmed by A.S.C. members.

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Where Do You Fit In Television . .

(Continued from Page 81)

above. Motion picture film, as can television, can be used for advertising, for direct selling, for propaganda, for education and for any form of transfer of intelligence and information from one person to another. We thus arrive at the conclusion that basically, it is motion picture film versus electrical television which represent intrinsically different media and that if there is any real question of 'who' will shove 'who' around, it is a problem of Eastman Kodak, Dupont and Ansco as against the Telephone Company, Radio Corporation, General Electric, Philco and DuMont rather than broadcasting companies as against so-called motion picture companies. These two latter groups are probably more likely to help each other than to hurt each other as they build talent for each other and make it popular. Motion picture companies may make films for television and television may supplement feature film fare in theatre programs. On the other hand, television might displace 16mm. movies in the home or schools in a reasonable period of time and thereby destroy the dream of the film manufacturing companies of an ever-expanding market. It permits simultaneous viewing and hearing in many places of a single event, at the time that event is taking place. Where an event is important because of its emotional impact depends on rivalry or personality, everyone would like to view and hear it as it happens. Television alone, can allow them to do that. It cannot allow them to see it later. Film can record it and allow it to be seen later. Time of viewing can be selected; as examples, there are two groups of events which have had very definite influence on theatre attendance. The first of these is world championship fights; that reaction will, I believe, be quite understandable to you all. The other is more esoteric. When President Roosevelt made his original fireside talks, the drop-off in theatre attendance on the nights of the talks was extraordinary. It is possible as has already been announced by one company, that the motion picture studio turning out this type of film will make them for television or even that television may, to some extent, take the place of them in the theatre. The best hours for showing can be chosen with ease, either on the East Coast or West Coast, or even for repetition if it is found advantageous."

I agree with many of the statements made by Paul Raiburn, but the statement that television will displace the 16mm. motion picture, I cannot agree with. Not as long as a daddy can pick up his camera and make some film of his little ones and his family and photograph places of interest to him, will 16mm. movies be displaced by any other process; no, not even in the school, for television could not bring into the classroom the lesson of the day. Since 16mm. sound has gained such popularity, I predict it will forge ahead faster after the war.

Here, I want to quote a paragraph from the text of an article by a television director with whom I thoroughly disagree, for he says, "We are beginning to discover that television is neither radio nor motion pictures, nor a combination of both; it is a separate art, but contains some elements of both the camera and microphone and countless of additional problems not common to either. Being a new art, it will take time to develop producers capable of turning out consistently good shows, technicians, experts in the photographic possibilities of the camera, performers conscious of its dramatic scope and directors sensitive to its emotional capabilities."

I for one, disagree, because experience has taught me that a well equipped technician from motion pictures can take over a similar job in television with ease.

He further says that, "the director of television (as he knows him) will not try to compete with Hollywood, for he will know that he cannot duplicate in twenty-four hours or even twenty-four weeks, what it has taken the motion picture fifty years to develop."

How do you like that? All I have to say to that is that it will be wise for television to pick out the good stuff from the motion picture and copy, brother, copy! I wouldn't think it wise to spend fifty years only to find oneself caught up with the movie which will at that time be fifty years further ahead.

This reminds me of an incident which took place some years ago when I had an idea that I would like to try out a project which I developed from motion pictures for television. So, I hied myself into the luxurious offices of the head of one of the New York large television stations, and got a hearing. I sat in with a group of men and stated my case. My idea was for a film to be produced especially for television, which would reduce the expense of costly sets and produce a film to compare with the fifteen minute radio serial. I felt that this was the kind of film to take the place of the electrical disc transcription. I told my story and those gentlemen listened patiently, then out of somewhere in the room, I heard a voice challenge me, "You, like others of motion pictures, have an idea that you are dealing with a motion picture, because you don't know television. This is a different medium. It caters to an entirely different audience from that of radio and the motion picture."

I didn't know exactly who the gentleman was who made that statement but I didn't give a darn! I turned to him and said: "Mister, there is no different audience for good entertainment. I don't care if the medium is film, theatre or television." I later found out that the statement was made by a man who was the head of production for that station. I had the right answer and he expected me to agree with him. I couldn't, because I did not believe that he was right. P.S.—I did not get the job, and I am glad of it, now!

I haven't exactly run into many who would agree with me, but I did have the pleasure of meeting one gentleman in the person of Wyllis Cooper, a former writer at Twentieth Century Fox who was a guest speaker at the meeting of January 11th of the American Television Society. Mr. Cooper, a former film man, is now associated in television affairs for the Compton Company, one of the major advertising agencies in this city. Cooper minced no words in his challenge to television. He said that television will be entirely dependent on the motion picture. He said that the basic idea of television is motion pictures, and that unless it accepts motion picture technique, it will not get to first base and will fail at its start. He also said that the best a television director can produce at the present time, after sweating a group of actors for all they are worth for twenty-four hours, would be equivalent to a play, equal to the best of a 1910 silent motion picture. Television misses the continuity, the camera angles, the flashbacks which we are so used to in films. Mr. Cooper says that the make-up of a television program will be entirely dependent on the film editor. Television like motion pictures lies in the expertness of the film editor.

I do not believe that Hollywood will have much time for the production of films for television, but there will be a lot of room for films and, when television gets started, many will enter the field of production. The present small film companies must have a good background in motion picture production to compete. I am certain that every bit of available studio space will be taken up with productions, and motion picture cameramen, like other technicians, will be able to enter other branches of film production, such as direction, editing, and organization in television.

I have heard many arguments against the high cost of Hollywood production, and here television cannot compete because it has no money to spend on production. But I do not believe that television will try to produce the same fare which Hollywood produces for the motion picture theatre, for Hollywood has a definite income from the motion picture theatres and it will never be possible for television to profit from such expensive film production.

I recently attended the presentation of a half hour play in television. This took place in a station in New York City. Everything done for this production was taken from the motion picture, starting with the introductory titles and introduction of the characters with a musical

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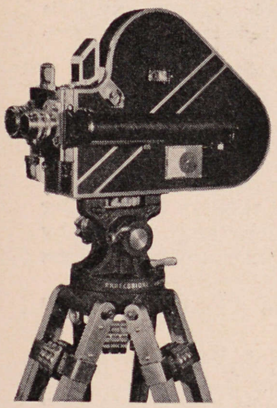

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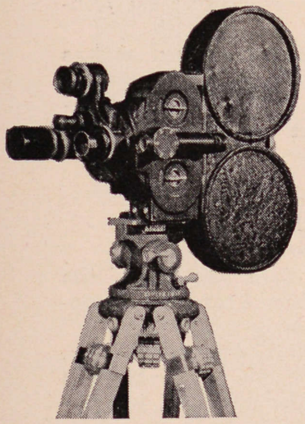
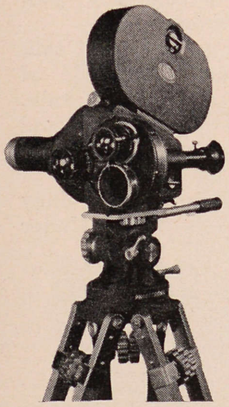
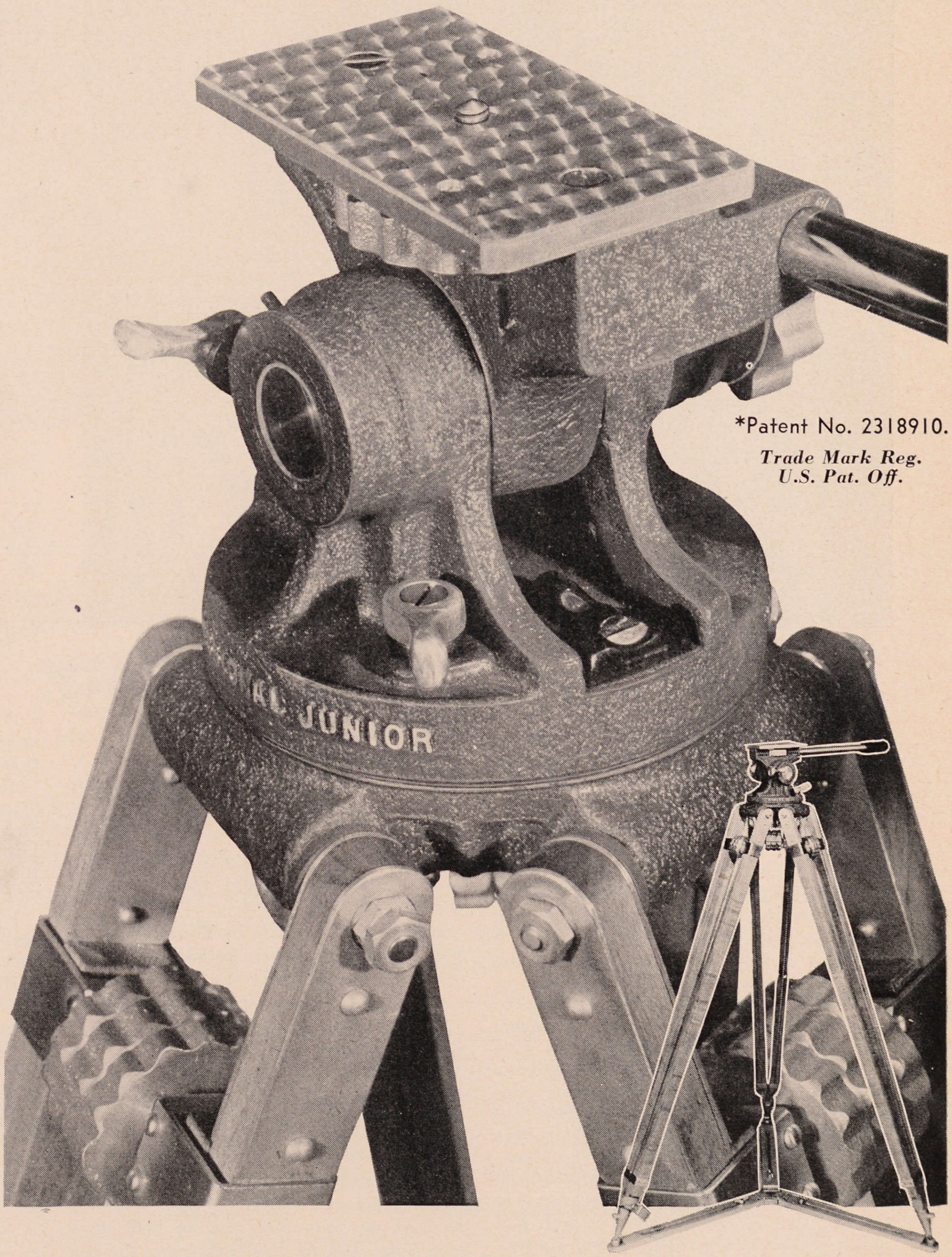


B & H Turret Eyemo on
Professional Junior Tripod



Cineflex 35mm Camera on
Professional Junior Tripod



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AMONG THE MOVIE CLUBS

At left is Board of Directors of the Amateur Motion Picture Club of St. Louis, as they appeared at the club's second annual show. Left to right: President Ben Betts, Barney Sullivan, Warren Becker, Neil Buttieger, Secretary Lon Wadman. Front row: Leslie Easterday, Treasurer Frank Serka and Walter Michener.

St. Louis Club Solves Its Financial Problems

The Amateur Motion Picture Club of Saint Louis was faced with a situation which possibly exists in other clubs. The club worked out the problem happily, and Lon Waxman, the club's secretary, suggests that their solution to the difficulty might be of value to other clubs, so here it is in Len's own words:

The problem confronting the Board of Directors of the club was one of a financial nature. Years ago when the club was organized the dues were set so low that it was almost impossible to meet expenses on the amount received. We therefore decided last year to give a show charging admission. This year was our second annual show. Our program was composed of two parts. The first half of the show was given over to the screening of old time movies—Wm. S. Hart in "Every Inch a Man"; Mary Pickford and Lionel Barrymore in "Millie the Arcadian Maid"; and Rudolph Valentino in "The Great Lover." Every effort was made to recapture the atmosphere of the old time movie. A piano player was employed to play appropriate music, lantern slides were used to advertise the local dealers, a quartette was used to sing with the slides on the screen. The ushers dressed in loud checked suits, derbies and brocaded vests. Popcorn was sold in the aisles and several plants were placed in the audience to cheer the hero and hiss the villian.

The second half of the program was given over to the showing of films made by our own members. These were accompanied by recorded music played on dual turntables and carried through the P.A. system of the house. The amateur films were:

"Bohemian Baloney," by Werner Henze. This film won Honorable Mention in the Hiram Percy Maxim Award Contest for 1944.

"Trial and Error," by Lon Wadman. This film placed 3rd in the Scenario Class of Home Movies 1944 Contest.

"Twinkle, Twinkle, Little Star," by S. James Bialson. Cup winner of Amateur Motion Picture Club of St. Louis for 1944.

"Victory Vacation," by Vernon Rasmussen. Cup winner of Amateur Motion Picture Club of St. Louis for 1943.

The profits realized from this project were sufficient to augment our treasury so that our meetings can be held at a nice hotel and to buy equipment for the club to use.

A lot of interest was generated in amateur films and we had a number of applications for membership. The show was received enthusiastically and received press notices in St. Louis and all surrounding territories.

I recommend this procedure highly to any club that needs to step up its finances since we have found it to be "Sure Fire."

Philadelphia Cinema Club

Close to 100 members and friends attended the last meeting of the Philadelphia Cinema Club to witness the judging of films entered in the club contest by its members. The prize winning films were:

First Prize, "The Christmas Tree," by Walter Bruner.

Second Prize, "Not Wisely but Too Well," by Arthur Hurth.

Third Prize, "Paintings by Jack Frost," by Alva Hirst.

Fourth Prize, "Cine Wanderings," by Leon Bardfeld.

Fifth Prize, "Chess Nuts," by Conrad Picofsky.

An added feature of the program was the showing of two excellent films from the library of the AMERICAN CINEMATOGRAPHER, "Empire Builders" and "I'd Be Delighted."

M. M. P. C.

Outstanding film fare was offered the members of the Metropolitan Motion Picture Club at its February meeting.

Joseph F. Hollywood's 8mm. film, "Headlines," opened the bill. It was based on news of the day, and was interesting.

"Letter to Daddy," by Sidney Moritz, was in second place.

Virgil Almazar then presented "1944 Holiday Ice Revue," a charming 300-foot subject in Kodachrome.

Frank Gunnell then gave a brief talk on titling, using Kodachrome slide of titles he has made to illustrate the talk.

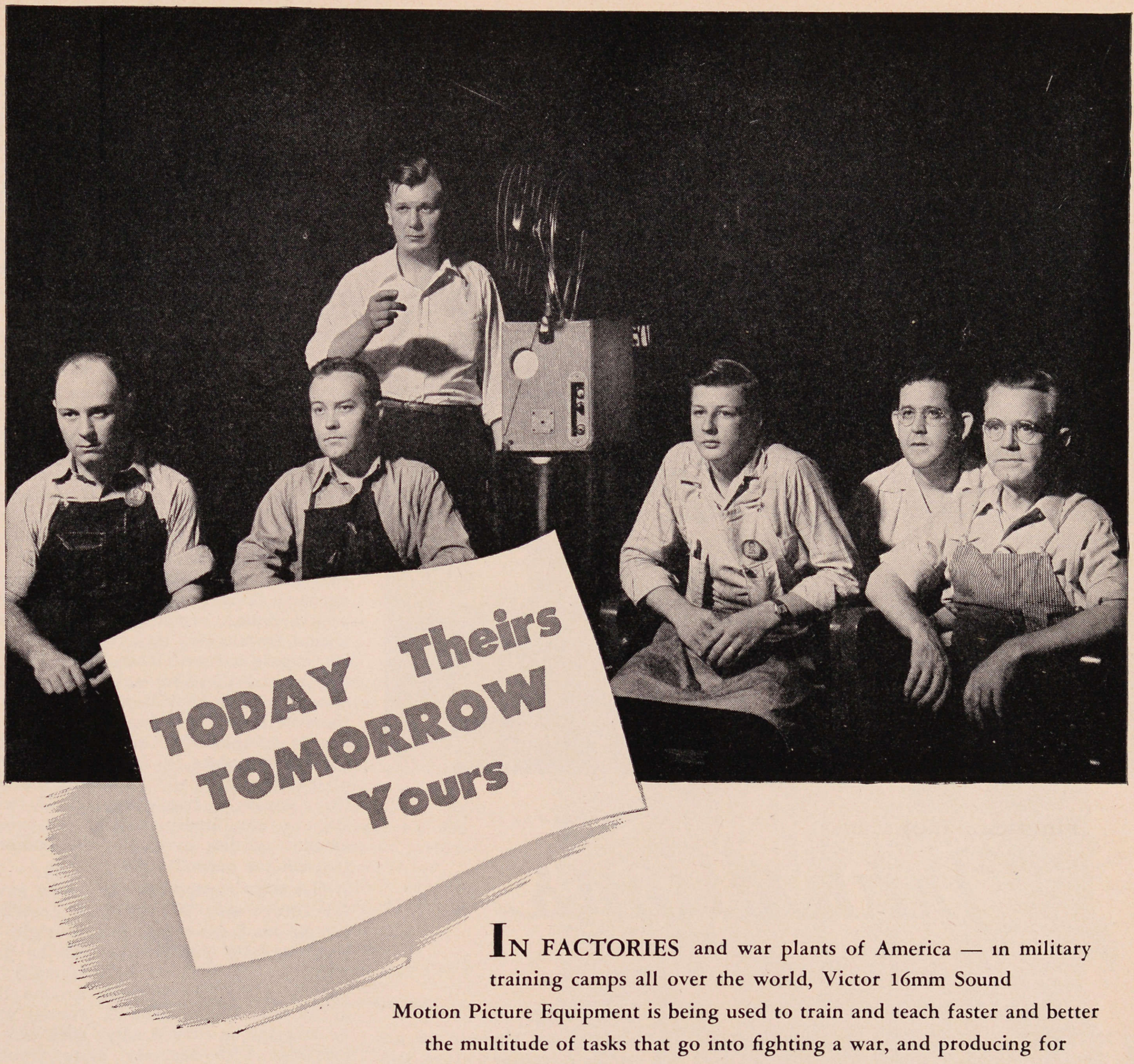
Fred D. Koehler of the Staten Island Cinema Club then presented "Chimo," a 400-foot Kodachrome subject.

The program concluded with Sidney Moritz's pedal pushing film, "Under Your Own Power."

Syracuse Club

Both February meetings of the Syracuse Movie Makers were devoted to technical talks and discussions. One took up the subject of various types of films, and the exposures necessary for each. Nedford Olney gave an interesting and instructive talk on this subject. The other meeting was given over to a talk on continuity and composition by Archie Rodgers, followed by a round table discussion.

(Continued on Page 98)



IN FACTORIES and war plants of America — in military training camps all over the world, Victor 16mm Sound Motion Picture Equipment is being used to train and teach faster and better the multitude of tasks that go into fighting a war, and producing for war. All Victor equipment has been recruited for war today; but tomorrow you and your family and friends in your own home, your children in school, and your organizations in their meeting places, will be able to enjoy to the fullest, the advantages of new worlds — through Victor 16mm Magic. Victor 16mm sound projectors — the first yesterday, foremost today and the leader tomorrow — will be your choice, because of their clearer reproduction of sound and pictures; their sturdy construction and their most simple, trouble-free operation.

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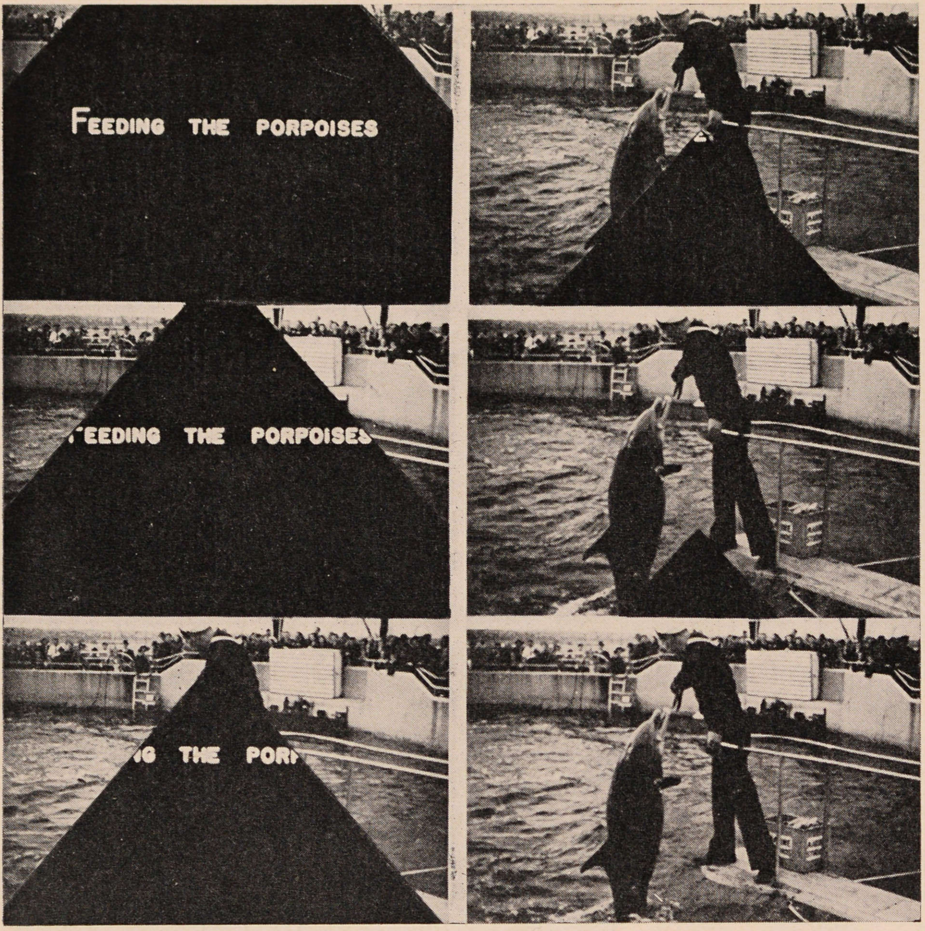

Left, six consecutive frame enlargements by the author.

Transitions

By LORUS J. MILNE

IN THESE days when the supply of film is small, many home movie makers are getting around to re-editing and titling their old films and finding that with very little footage (but a large amount of time and patience), highly satisfying results can be obtained. Fancy introductory titles, animations, maps and running gags can be inserted to improve the audience-rating of films on hand. Perhaps the most appreciated feature which can be added is a series of interesting transitions. These may be between titles, between scenes, between title and scene, etc., but the more elaborate ones are properly reserved for introductory titles.

When one considers the many fancy lap dissolves, trick wipes and other complicated transitions used by the professional movie makers in previews of films, it becomes very obvious that these products of the optical printer have a known commercial value in attracting theatergoers to the box office on subsequent nights. The attraction of such preview films is usually in their novelty and unpredictability, and fancy transitions are used to enhance these changes to another. In a complete feature picture, special effects one after the other are usually confined to the introductory titles, where they greatly increase the percentage in the audience who give heed to the credit lines and similar text in the titles. Many amateurs wish they could duplicate to even a small extent such attractive, interesting transitions for home made introductory titles. Most of them do not realize how much can be done with a little planning and patient shooting.

Where the 16mm. camera is provided with a single frame release, backwind and perhaps a frame counter, very attractive titles can be filmed without more equipment than a title board, the printed or hand lettered title cards, and a supply of flat (matte) black showcard board which can be cut into wipe forms and animated frame by frame. As an example, let us consider one of the simplest wipe forms, in which a straight vertical line crosses the screen from left to right, erasing one title and uncovering the next as it goes. Suppose we plan this transition to occupy ten frames (about ⅔ second). We must prepare a series of black cardboard cutouts which can be held in some definite position on our title board, covering the title. The first of the series must have a rectangular hole, exposing all of the title except the left hand 1/10th; call this D1. The second must have a rectangular hole which leaves visible all but the left hand 1/5th of the title; call it D2. The third must conceal all but the left hand 3/10ths; call it D3; etc., etc., to D9 which will hide all but the right hand 1/10th of the title. D10 would be an all black card and is not needed; just leave the frame unexposed. If we are clever, these nine cards will be of such a shape that we can turn them around, and with D9 cover all but the left hand 1/10th of the title, with D8 the left hand 1/5th, etc. Now we can proceed. After sufficient footage has been shot for one title, we stop the camera, place D1 over the title, expose a frame, replace D1 with D2, expose a frame, replace D2 with D3, expose a frame, etc., etc., replace D8 with D9, expose a frame, then cover the lens and rewind the film eight frames. Uncover the lens, put the second title in the title board, turn the transition cardboards so that they are ready for the second run, place D9 in position to hide all but the left hand 1/10th of the new title, expose a frame, replace D9 with D8, etc., etc., finally shooting the proper amount of film to enable the audience to read the second title.

The wipe cardboards should be saved for future use. The set just described can be used for wipes left to right or right to left. Similar sets can be prepared for up to down, or diagonally, or at any angle, or sweeping around like a fan, etc. If the wipe is wanted with an angular or curved edge, such can be prepared with scarcely more trouble, but since the curved or angular form will not match when turned around, a second set (an "E" series) is usually necessary to uncover the second title.

If care is used, transitions need not start at the edge and progress across or around, but can have beginnings anywhere in the field. Thus the E series may have a diamond-shaped hole at the center of the field, which becomes progressively large until the whole title is uncovered, while the corresponding D series was simply a number of diamond-shaped cards matching the E series holes, and placed carefully over the first title, starting at its center and ending by concealing it altogether. Instead of a diamond, the hole may have an irregular "shell burst" form, and the increase or decrease in size need not be regular in any one direction. The only requirement is that the D series and the E series correspond perfectly, i.e., for every D there is an identical shaped and sized E.

(Continued on Page 96)

Remember These Facts

. . . *When You Consider Your Post-War Projector for* 16 mm. Silent Films

After the war—the vast libraries of 16 mm. silent film will continue to be important to home motion picture fans. These silent motion pictures, plus those you make yourself, still possess unique advantages that assure their continued use. That means new 16 mm. silent projectors will be needed when peace-time production is resumed.

In selecting your post-war 16 mm. silent projectors, you should bear these important facts in mind:

Prior to the war, Ampro 16 mm. projector were recognized as approved equipment in thousands of school systems, universities and government agencies all over the world. They offered new standards of dependability, brilliance of illumination and ease of operation plus—*portability . . . simplified easy threading . . . triple claw movement that protects film . . . automatic safety shutter . . . still picture button . . . fast and direct threading rewind . . . centralized controls . . . pilot light . . . standard lamps obtainable everywhere . . . framer . . . centralized lubrication . . . and many other features.*

The rugged dependability and other important features that have made Ampro so popular with home users, schools and industry have also been recognized by all branches of the U. S. Army and Navy. As a result, practically 100% of Ampro output now goes to our armed forces. Therefore, Ampro 16 mm. silent projectors will not be available until after the war.

An unusually interesting and informative story entitled "What Will Happen in the Movies the Day War is Over . . ." is being distributed in attractive booklet form by the Ampro Corporation. Write today for your FREE copy.

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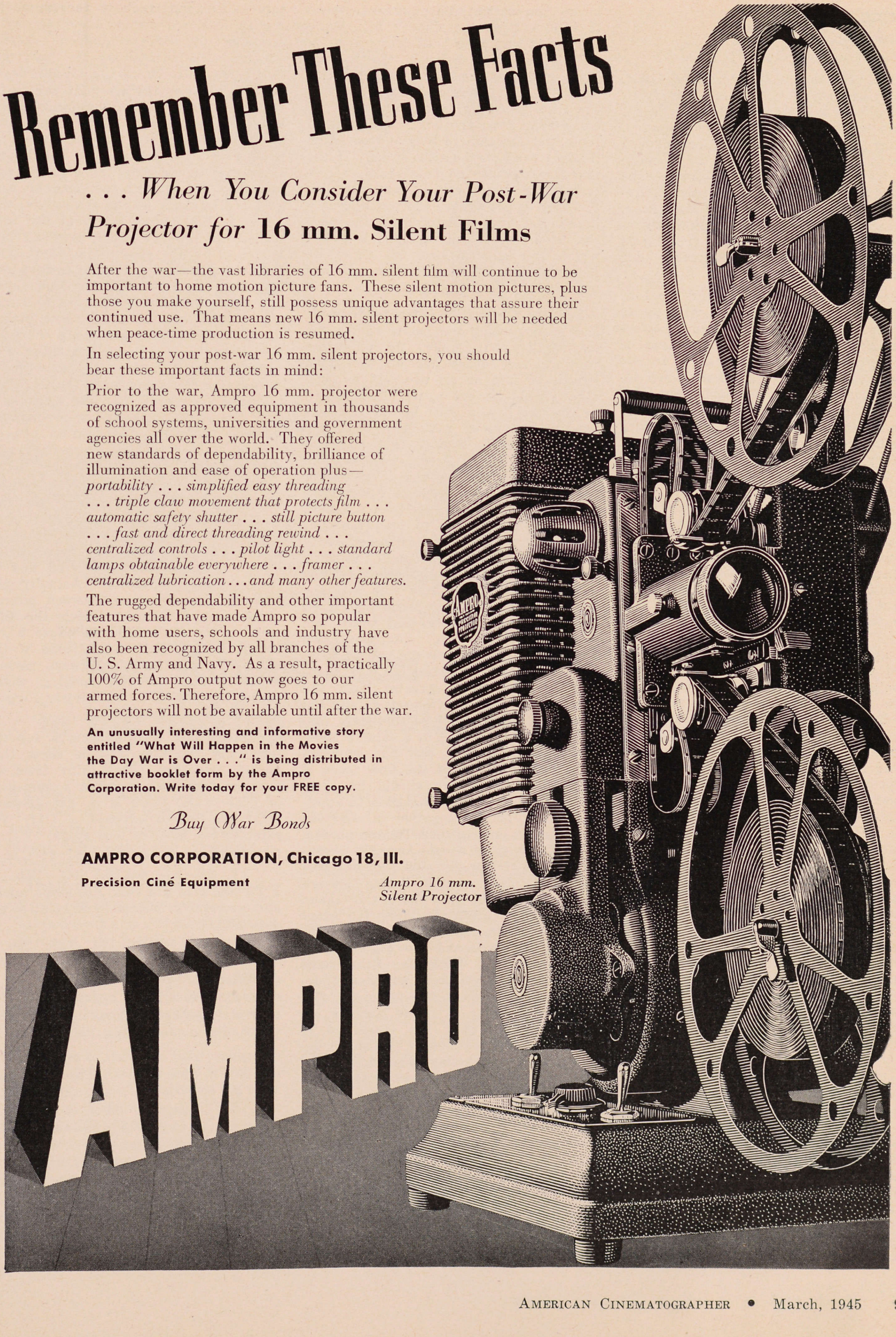

Transitions . .

(Continued from Page 94)

So much for transitions between titles. They are easy, fun to make, gratifying in audience response, and the sky is the limit in styles which can be prepared. Transitions between scenes or between scenes and titles require much more work and a little gadgeteering. The camera must be used as a printer. Actually this is much simpler than most amateurs would believe. Let us first consider the general needs for printing in the camera, and then introduce our transition problems.

In the darkroom, a camera spool of 100 feet capacity is loaded with up to 50 feet of unexposed film and a corresponding length of movie negative of which a print is to be made. The two film lengths are wound on the spool together, emulsion to emulsion, the back of the unexposed film out, the back of the negative film toward the spool. They are threaded together over the sprockets, through the camera gate and fastened to the takeup spool. If they have been wound tightly (without cinching!) in the darkroom and if provided with adequate loops in the camera, the motor will drive both simultaneously, the back of the negative toward the lens and the emulsions in good contact with each other over the whole frame area. The camera must then be focused on an evenly illuminated surface (white card, screen, sheet, cloud or sky), the diaphragm set as determined by a little experimenting, and the film run through the camera. The exposed film is processed to a negative and you have a positive print. Or if the processed film used in printing was a positive itself, the raw film exposed in printing should be reversed to yield a duplicate ("dupe") positive. In exposing the sandwich of film, an iris opening should be tried which is 1½ to 2 stops larger than that indicated by the light meter for the illumination provided and the unexposed film emulsion. If the negative used is of more than average density, the print will be thin unless a still larger stop is used, while with a thinner negative giving a dense print, a smaller stop should be tried. In reversal work, a thin dupe indicates overexposure, while a dense print suggests that the diaphragm was closed too far. Thus printing in the camera corresponds to the uncompensated "one-light" print from a commercial step printer.

To use the camera as a printer in making fancy transitions, it should be possible to operate the camera with the cover off. To avoid fogging the film, it then becomes necessary to work in the darkroom. But light must be available for printing, and yet this light must not illuminate the darkroom or the open camera. A large wooden box can be made light tight and provided with a single opening near the bottom at one side, through which the titling board can be inserted. The title board should be so placed that the camera fastened to it is outside the wooden box, while the lights and title card frame are inside. The space between the wooden box and the camera lens should be closed carefully with black cloth so that when the title board lights are on, no light can escape from the box into the darkroom, yet the camera lens is focused on a white card on the title stand. If the photographer has no title board, a corresponding device can be constructed—the only essentials are the white, evenly illuminated screen in focus for the camera lens, inside a light tight box into which the camera lens fits while its film chamber is open (or can be removed) for manipulation.

Suppose a transition is wanted between two scenes which the movie maker has in negative. It makes no difference whether the scenes are on the same length of film or on two. If on one, they should be cut apart. The length of the two scenes must be known accurately in frames, not feet, from the beginning of the first scene to the end point of the transition planned, and from the beginning of the transition to the end of the second scene. If the total of the two scenes is less than ten feet, it is not worthwhile to load the film into the camera; it can be handled easily if wound on spools hung on nails in a board just behind the camera. For greater lengths, the raw film and the beginning of the first scene should be fed into a takeup spool and wound on, emulsion to emulsion. Additional raw film should be added to the takeup spool until the needed footage has been supplied (equal to or greater than the total footage of the two scenes and the transition). The end of the raw film should then be placed in a camera spool and rewound onto it, raw film emulsion in. When the end of the first scene is reached, its negative should be carefully interleaved, still emulsion to emulsion, back of the negative in, and the two wound on together. At completion, the camera spool should have the beginning ends of raw film and negative free together. They must be loaded through the sprockets, the gate and to the takeup spool, being careful to know the exact number of frames between the negative in the gate and the beginning of the transition. With the title board lights on and exposure previously determined by a short test strip, the film is exposed frame by frame, keeping accurate count, until the transition is reached. The commonest transition between scenes is the lap dissolve. A good one can be produced by closing the iris diaphragm by known amounts or by decreasing the intensity of the title board lights with a rheostat (again by predetermined steps). Wipes can be used if their form is desirable. The wipe procedure is as before, with black cards in front of the white one in the title stand. After the iris is closed or the title board lights out or the wipe all the way across, the raw stock and negative are removed from the sprockets and gate, being very careful to keep track of the frame of raw stock which was in the gate itself. A paper clip can be slipped into its sprocket hole to identify it. The raw film is unwound from the takeup spool enough to allow the second scene to be interleaved with it, the beginning of the second scene exactly at the beginning of the transition (a known number of frames from the paper clip). This frame is inserted in the gate, the negative and raw stock fed through the sprockets and loops. The take up spool may be unrolled to free the negative of the first scene, and the raw stock rewound and the spool turned snug. The feed spool should be unrolled to a point corresponding with the end of the second scene and the second scene negative and raw film wound on, the filled spool placed in the camera. We are ready to shoot the second half of our transition and print the second scene. It takes longer to describe the movements than it does to make them. If the raw stock is a slow film such as positive emulsion, considerable safelight illumination can be used so that eyes can direct fingers in handling the films.

To make a successful lap dissolve one must know the latitude of the raw film emulsion. Specifically, we must know how much we have to close the diaphragm before the film registers "no light." Trial is the only sure way to obtain this information. Actually the range of iris openings between normal exposure and that at which the film receives too little light to cause a reaction, is only half the latitude of the film; the other half is between normal exposure and the iris opening which causes the film to be completely fogged, with no visible detail.

Suppose our trial exposures for determining the film latitude show that normal exposure (best print from an average negative) requires a lens stop of f:2.8, while there is no recognizable print on frames exposed a f:11. We refer to our table of lens stops:

f:1.4 2.0 2.8 4 5.6 8 11 16
1.8 2.3 3.5 4.5 6.3 9.1 12.5 18

F:2.8 and f:11 are four full stops apart, and we refer to our table of relative exposures:

1 2 4 8 16 32 64 128 256
1.5 3 5.6 11 22 45 90 180 360

A difference of four full stops is a difference of 1:16 in exposure, i.e., the normal exposure is sixteen times that which gives no reaction on the film.

Suppose that we wish to make our lap dissolve in nine frames. The first frame will be exposed at f:2.8, the ninth at f:11 (or unexposed since it makes no difference), the fifth (midway in the series) at f:8 (since f:8 is one-eighth the exposure of f:2.8, i.e., halfway to one-sixteenth the exposure of f:2.8, namely f:11). The third frame will be exposed at f:5.6 (since f:5.6 is one-fourth the exposure of f:2.8, i.e., halfway to

(Continued on Page 104)

If you think a baby's skin is sensitive...

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"WHAT A WONDERFUL DAY!"... that's true any day in the year, if you work in the big buildings where the famous Verichrome and other Kodak Films are made.

The temperature is 70°, the humidity 50%, the air washed clean . . .

If you work in one of the film "coating rooms," the facilities of a fine club are at your disposal. After your shower, you are provided fresh clothing "from the skin out"—laundered free of charge. Your outer garments, from head to foot, are snow-white lintless fabric . . .

For these garments must not shed lint—not even a "microscopic" speck of lint or dust can be permitted to touch the film coating.

These are only obvious safeguards. Kodak has compiled—from experience over the years—a "million dollar book of film allergies". . . page after page of weird, "unreal" influences which can affect film in the process of manufacture.

For instance, the treatment of a worker's scratched finger—the medicine applied—can be "poison" to film in the making.

This is an example of the many strange "allergies" which, during the manufacture of film, might affect its photographic qualities.

Knowing these influences, and guarding against them, have contributed much to Kodak Film's outstanding performance as an important military tool.

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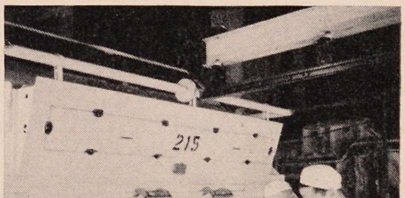

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Among the Movie Clubs

(Continued from Page 92)

St. Louis Club

Six films were on the program at the February meeting of the Amateur Motion Picture Club of Saint Louis. Films shown were, "Vacation Days," by Frances Ulrich; "The Boss Comes to Dinner," by Mr. and Mrs. Ryne Zimmerman of Milwaukee, Wisconsin; "Heckled Holidays," by Mr. and Mrs. Lon Wadman; "How to Make Good Movies"; "Happy Landings," by Mildred Caldwell of Long Beach, California; and "Home Sweet Home," by Forest Kellogg of Long Beach, California.

San Francisco Club

Chief feature of the February meeting of the San Francisco Cinema Club was a 1,600-foot 16mm. film called, "Bottoms Up." It was in Kodachrome and was a magnificent picture of a trip down the Colorado River, featuring some exciting and dangerous trips shooting the rapids.

New York Eight

"The Silent Alarm," by Ernie Kremer, and "Ice Follies Revue," by Fred Evans, featured the February meeting of the New York City 8mm. Motion Picture Club.

L. A. 8MM Club

"San Diego Zoo," by Robert Hadley, and "Ceramics," by Lorin Smith of the Long Beach Cinema Club, highlighted the February meeting of the Los Angeles 8mm. Club. Also on the program were films made by club members Herbert Abel, Herman Hack and Dr. Reginald Petter.

Southern Cinema Club

The annual banquet of the Southern Cinema Club of South Gate, California, proved to be a gala affair. After the banquet the new club officers were installed and the winning pictures in the club's annual contest were announced. New officers are:

Ben Gale, re-elected president; R. L. Paige, vice-president; Walter F. Jarvis, secretary; Arnold Hellbusch, re-elected treasurer.

Prize winning pictures announced were:

First Prize, "Super Man," by Ruth Helstowski.

Second Prize, "Fishing in 1944," by Walter Cummins.

Third Prize," Vacation at Arrowhead," by Vernon Larson.

La Casa Club

Capacity attendance has become the rule at the meetings of the La Casa Movie Club of Alhambra, California. February meeting was jammed to the roof, figuratively speaking.

The movie fare served consisted of the following:

"Southern California," by J. P. Glassner.

"Just the Desert," by Guy Nelli.

"Progress of Animation in Color, Sound and Music," a film shown through the courtesy of Walt Disney Studios.

"Canada's Radiant Rockies," by Ralph Taylor.

"Travel Scenes," by Dr. L. D. Whiting.

"California Scenes," by Dr. Harold R. Lutes.

Los Angeles Club

The Los Angeles Cinema Club is conducting a drive for new members, and hopes to make the club one of the largest in the United States, according to President Harry E. Parker.

The club's February meeting scored a ten-strike by the presentation of "Combat America," the picture that Major Clark Gable supervised in the European theatre of war.

J. D. Mohler, head of the Photolamp field service for the General Electric Company, gave an interesting talk on lighting home movies, and the meeting concluded with the showing of "Elizabeth Park," one of the recent winners in the club's annual contest.

RED CROSS WAR FUND

Keep your Red Cross at his side. Never was this more important than today. Long after swords have been beaten into plowshares the Red Cross will have much to do.

Even after the last gun has been fired many a month will pass before all our fighting men are home. Some will be confined in hospitals for long periods of recovery. Traditional Red Cross service for these men who have sacrificed so much must continue unabated. It is a sacred obligation delegated to your Red Cross.

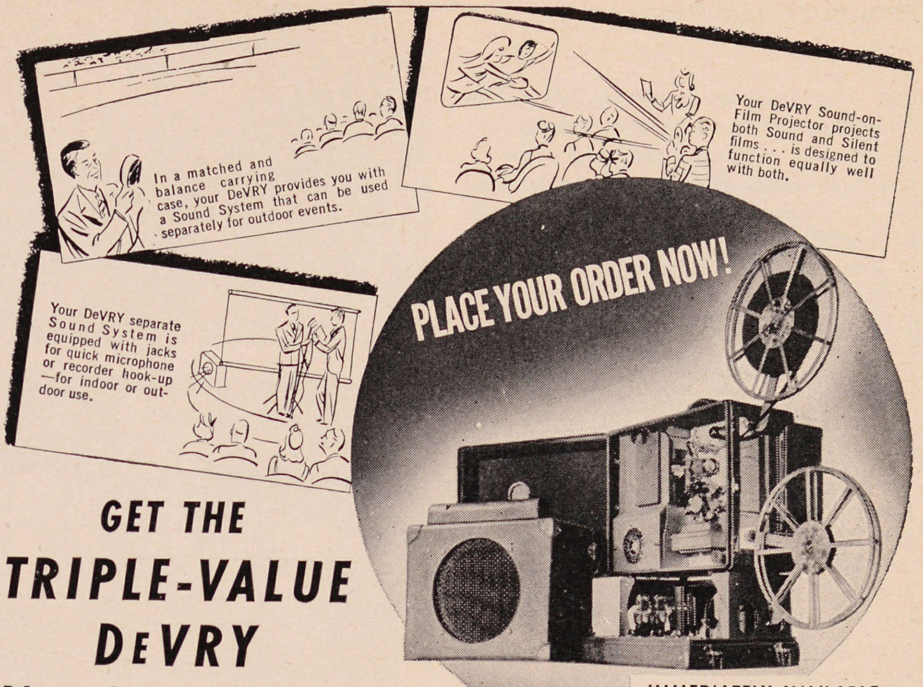
No less sacred is the obligation to stand by with all necessary aid while veterans of this war, now being returned to civil life, adjust themselves to new conditions, prepare to take their rightful place in field and factory.

The welfare of the families of our men in uniform, their wives and children, their aged parents, must be guarded to see they do not suffer want in these trying times.

The refugees and waifs of war need help—help such as only the Red Cross is prepared to give in a war-scarred world.

Those essential and humanitarian services which at home have characterized the Red Cross through the years must be continued: disaster relief, home nursing instruction, nurse's aide training, the many volunteer services, and other activties.

Though the roar of guns may cease, human needs remain. The Red Cross can meet these only with your continued generous support. The President has designated March as Red Cross Month, the period in which the 1945 Red Cross War Fun will be raised. Red Cross activities are financed solely from voluntary contributions and gifts. We all must do our part.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New Filmosound Releases Announced by B. & H.

CRAZY HOUSE (Universal)

No. 2555 8 reels Rental $17.50

A mad, merry tale of how not to make a motion picture, and whom to exclude if you do. Top executives and staff of Universal Studios fail to prevent production! (Olsen and Johnson, Martha O'Driscoll, Patric Knowles, Leo Carrillo, Grace McDonald, Andy Devine) Available from April 8, 1945 for approved non-theatrical audiences.

OPTICAL CRAFTSMANSHIP
(Navy Group)

An additional series of eight sound films, made for the purpose of training optical craftsmen to meet vastly expanded war and postwar needs, is being offered for rental and sale by the **Filmosound Library.** This new series dovetails into the earlier six produced by Bell & Howell for the U. S. Office of Education. The new titles include:

Spherical Surfaces

Rough Grinding with Curvature Generator—No. 5527.

Flat Surfaces

Rough Grinding (Flat)—No. 5528.

Rough Grinding with Vertical Surface Grinder—No. 5529.

Fine Grinding and Polishing (Flat)—No. 5530.

General

Introduction to Optics—No. 5531.

Beveling, Grooving and Rounding—No. 5532.

Inspection Methods—No. 5553.

Production Methods—No. 5534.

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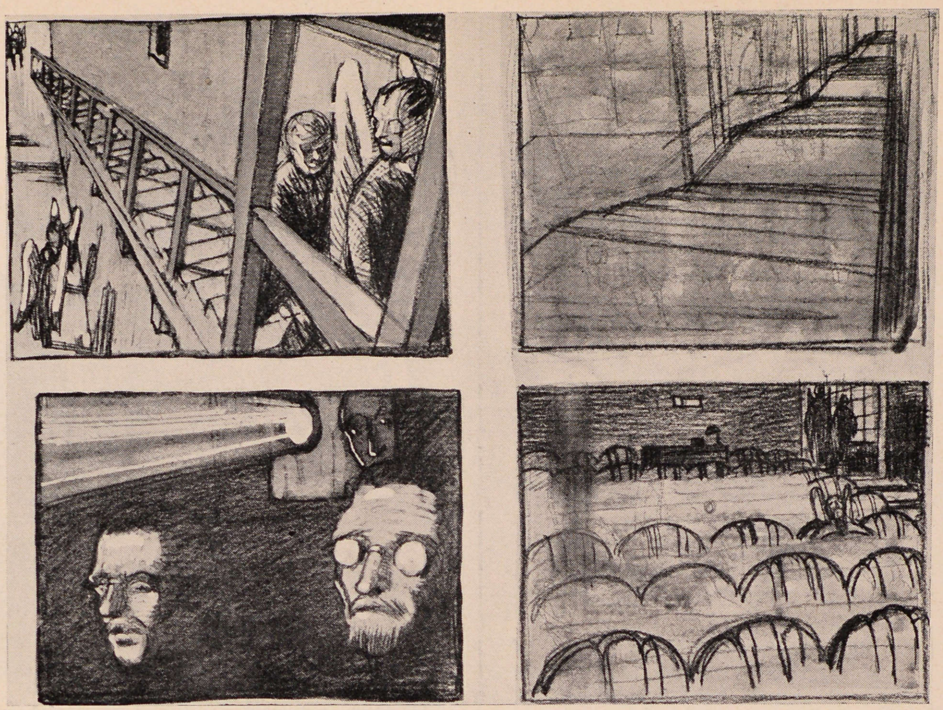
Production Designing

(Continued from Page 83)

and a closeup at the same time. In "Our Town," for instance, one of the memorable moments was the shot in the graveyard with the mother's head in the immediate foreground, and the daughter's full figure in a white dress in the background. As a matter of fact this shot had to be accomplished with a split screen by cameraman Bert Glennon because no lens could carry so deep a focus. When he worked with Rudolph Maté on "Address Unknown," Menzies vowed that he would not indulge in the obvious, overdone device of showing accentuated swastika armbands on his Nazis. In order to do this and appear natural at the same time, he used a simple trick. The storm troopers were handed electric lanterns which they used in their search for the quarry. Whenever they came close enough to the camera so that their swastikas might be seen, the glare of the lanterns into the lens blotted out the Nazi insignia on their arms.

In "Kings Row," working with Jimmy Howe, Menzies played a whole scene in lightning, going from intense blackness to flashes of light. After each lightning flash, the characters moved closer together. In this case, the lightning amounted to cuts. In "North Star," again with Howe, the low horizons emphasized the flatness of the Russian plains. In "The Adventures of Tom Sawyer," in the body-snatching scene, the main character stood dynamically through the dead center of the screen with the two men on either side of him digging in the graveyard. This was the strongest and strictest visual combination that Menzies could evolve. "The Adventures of Tom Sawyer" was in color, as were "Gone With the Wind" and "For Whom the Bell Tolls." Menzies prefers to work in color, since it offers more problems and greater possibilities. His use of color for dramatic effect in "Gone with the Wind"—the childbirth scene with the woman's black silhouette against the torrid orange background is an outstanding instance—won him a second Academy Award.



Above is another of Mr. Menzie's sketches.

Menzies' ambition was once to become a theatrical kind of painter—a muralist. Today he strives for the utmost fluidity in designing a motion picture. He emphasizes the fact that his drawings are only short-hand sketches for entrances, first groupings and effective finishes for a scene. It is impossible to plan everything on paper. To avoid woodenness and a static quality, particularly in longer scenes, *much must be done in the actual photography on the set, and that is where the cameraman, whom Menzies holds in such high esteem, comes in.* Frequently, alternate sketches will be prepared to cope with conditions during shooting, and the final result will be a compilation of a number of ideas that are cemented on the set. *Menzies prefers to collaborate with the cameraman during the production designing stages, and he has made a point of doing so on all of his own productions.* He says that he became a producer and director chiefly to protect his interests as a production designer.

To achieve fluidity, Menzies resorts to all kinds of devices. He may fade out on a big closeup of a head and fade in on a tiny head in the same position. If the preceeding composition dovetails into the following shot there will be an imperceptible blending that is easy on the eye.

But, for a man who is interested in theory and technique, Menzies is wise enough to realize the pitfalls into which they may lead. He espouses the cause of movie mechanics, but only insofar as it makes for a more effective depiction of the human element on the screen. He believes that his contribution to a picture is good if it helps the story, acting and direction. Today he is a producer and director himself, but he will always adhere to the principles of production design. "The whole secret of motion picture making is in preparation," he says. "What comes after that is hard work."

Sinclair Oil Presents "Planning For Tomorrow"

"Planning for Tomorrow," presented by the Sinclair Refining Company, is a 25-minute dramatic motion picture visualization of the advantages of Sinclair's "TBA" program (tires, batteries, accessories) for filling station operators, particularly in "planning for tomorrow."

The picture tells the story of how two gas station partners who have more or less let things slip during the war, due to the shortage of help and supplies, get onto themselves through the progressive leadership of a Sinclair agent, spruce up the station, put in a new system, take on a line of Goodyear tires, batteries and accessories, and as a result, win back buyers. The picture is played by a New York cast and has been produced in black-and-white with direct sound recording by Visual Training Corp., Detroit training and promotion specialists. Address requests to Publicity Dept., Visual Training Corp., 815 Bates St., Detroit 26, Mich.

Congo Goes to War

(Continued from Page 85)

built by Cauvin and his assistants, headed by Mrs. Hevery-Meurisse, in Leopoldville, capital of the colony. The dolly was a platform some ten yards long on which rested a truck with four large, oversize rubber wheels. Natives who accompanied the mission were trained as grips and soon learned how to roll the dolly without losing momentum or smoothness of operation. At first the natives considered dollying a sort of game, but after a while they caught on to the urgencies of the work and really made for what Cauvin describes as a great camera crew. The platform and dolly which followed the group during its thousands of miles of travel weighed over half a ton and used the facilities of one small truck by itself.

The caravan consisted of two five ton trucks, and one small ton and a half truck, as well as a car for the personnel of the expedition. Natives used were, with the exception of a houseboy, all Congolese soldiers and were trained in advance to take over all the technical duties of a motion picture troupe. The itinerary inside Belgian Congo started out by boat from Leopoldville, center of operations, to Stanleyville, a thousand miles distant. From Stanleyville the expedition traveled by plane for the most part. Stopovers in any one native village were never for less than a day and often lasted a week to ten days.

There were a fortunate minimum of mishaps. Losing the chief cameraman at the very beginning of the expedition created a hardship. On another occasion while driving across the sun-hardened terrain of Northern Congo, a front axle of the lead car cracked and sent the auto careening end over end toward a deep ravine. The car perched over the edge perilously with all its occupants until they were rescued. On another occasion the lead car got lost in the thickest part of the African jungle veldt, and the troupe was finally located and rescued by the Congolese soldiers, trained to jungle life. Until they were rescued the motion picture troupe, under the expert guidance of the native houseboy, fed on jungle bark and flora and fauna.

Cauvin has nothing but the highest praise for the natives who demonstrated an extraordinary skill in learning the film-makers' techniques in shooting pictures. They became expert car mechanics, grips, electricians and even camera maintenance men when the occasion called for it, and showed an unusually high level of intelligence. There are quite a few motion picture houses in the Congo — in Leopoldville, Stanleyville, Watsa and Matadi among other settlements. As far as the Congo is concerned, Andre Cauvin's "Congo," will be the "Gone With the Wind" and "Going My Way" of Africa at the box office for years and probably generations to come.

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Requirements of Educational Film Presentation

(Continued from Page 87)

of spare pieces of apparatus which will be available to meet any sudden demand. The rural authorities will also probably, for a period at least, have one or more mobile vans able to take films to isolated communities and schools who, for one reason or another, have no projection apparatus of their own. Each Authority will have its own maintenance service. I expect that it will, however, continue for purely political reasons to buy through the local dealer rather than through a more economical central organization.

On the side of supply, I fancy that the Local and Regional Library system will develop, supplementing a Central Library in London. In essence it should be as easy for a school to get a film on demand as it is to get more dusters for the blackboard or a new electric light bulb. One solid virtue of the decentralization of supply is that the manufacturer can sell copies of films outright and in that way get back his capital outlay quicker than through the expensive method of individual hirings. More copies sold, the quicker the turnover, and the easier to keep up a steady output of new films. If between 20,000 and 30,000 schools were equipped with projection apparatus and able to borrow films without direct cost to themselves (though in order to reduce film damage, school funds should be made to bear the cost of repairs or replacement), I see no reason to doubt that 500,000 school periods each week and over 40 millions a year will provide such an annual replacement figure as to render it possible to see one's money back within three years on a popular film.

As to choice of new subjects for films, I think that the great teaching organizations could play a large part. It is also from their ranks that the film makers would recruit their advisers without whom and without attention to whose advice, most films would continue to be foredoomed to failure.

I would even go so far, in the initial stages at least, to ask that companies making educational films whose ideas on fresh subjects and their treatments had been approved by the Board of Education or its advisers, should be indemnified against loss. I think this is the only way to encourage speculative as apposed to sponsored production.

In this connection, may I say that I am more than a little nervous of the effects of high-class sponsored films of an educational nature. It is not the fact that they are sponsored that fills me with qualms, but the fact that if the sponsors put high-class films—educational or semi-educational—on to the market free to all users, it may be fatal to the prospects of successful commercial production.

To sum up my sentiments, therefore, in the smallest possible compass, I would say: Films and other visual aids, especially film slides and film strips, will be increasingly used in the schools of this country. If they are to be effectively used, on the one hand teachers must adjust their methods to suit these new instruments. On the other, in making films there should be far closer co-operation between teacher and film-maker than in the past, and the teacher's voice and opinion receive more prominence than it has in the past. Given true cooperation, I see no reason why the international reputation of British educational and instructional films should not be maintained and even advanced.

Mr. Bell's paper was illustrated by the following films, shown by courtesy of the respective companies:

"Marine Models" (British Instructional Films).

"Hammers, Punches and Drifts" (Brent Laboratories).

"Pacific" (made by G.B. Instructional for the British Council), and

"A Ride with Uncle Joe" (made by Verity Films for the Royal Society for the Prevention of Accidents).

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Where Do You Fit In Television . .

(Continued from Page 90)

background. I spent a few moments in the studio before the start of the program. Then I went into a room where I saw the play on a tele scanner. This presentation appeared to me like a movie, television or no television, with no cut-backs, with distorted long shots, spotty picture. This will eventually be corrected, for when television is commercialized many changes will be made.

Much has been done to make ready for 'T' day, for then television will come into its own and will create many new jobs. New stations will open in many of the large cities throughout the world. The department store and others are looking forward to television and are ready to spend a lot of money for advertising. Larger stores will have their own studios, then they will always be ready to go on the air with their own prepared show and they will be able to show anything from furniture to diamonds.

Television will pick its talent from radio, motion pictures and the theatre. New opportunities will be presented for a new crop of technicians of all sorts. New jobs will open with the manufacture of television sets and talent will find new opportunities. The success of television will depend on its presentation of good entertainment. Good entertainment will draw large audiences. As soon as television gets down to serious business, we will get all the correct answers to the problems which I mention here. If you have any intention of becoming a contributor, think it over, "Where will you fit in television?"

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Herman C. Sievers, who has been elected a vice-chairman of the Board of Directors of Eastman Kodak Company.

Photographing Tokio

(Continued from Page 86)

number of photographs to cover area 20 miles by 20 miles in size allowing 60% forward overlap and 40% side overlap, 7″ x 9″ 703, and 9″ x 18″ 290; minimum number of flight strips to cover area 20 miles wide, allowing 40% overlap, 7″ x 9″ 19, and 9″ x 18″ 10; minimum number of photographic miles to cover area, 7″ x 9″ 380, and 9″ x 18″ 200; minimum flying time at 120 miles per hour, 7″ x 9″ 3.16 hours, and 9″ x 18″ 1.66 hours.

How many thousand photographs of Tokyo were taken, the altitudes flown, flight speeds, an the area covered on the three trips are censor-shrouded statistics, but it was announced that on the third trip the cameras clicked steadily for two hours and 40 minutes.

From a photographic standpoint, the K-18 not only takes bigger pictures than other cameras, but it has an excellent lens, perfected by a U.S. optical works, which provides extremely sharp pictures. The camera also has the Fairchild between-the-lens aerial shutter, designed especially to eliminate distortion and sharpness. Because of the clarity, negatives can be enlarged to three or four diameters and the pictures are still without the faintest blur and loss of detail.

The plane that carried the cameras over Tokyo was sarcastically named the "Tokyo Rose" for the notorious woman announcer of the Japanese radio who had boasted so long that the reconnaissance photos we needed of Tokyo would never be taken.

Perley S. Wilcox, who has been elected a vice-chairman of the Board of Directors of Eastman Kodak Company.

B. & H. Offers Employees Course in Optical Technique

Unusual interest marked the recent opening of Bell & Howell's School of Optical Manufacturing, which is meeting in the company's modern optical shop at Lincolnwood, Illinois. Offered only to 25 employees at a time so as to insure thorough understanding between students and instructors, the course is based on an effective program of actual shop periods and seminars. Already more than 100 applications are on file from foremen, bench and machine operators, process and methods experts, and top supervisory personnel in many of the company's divisions and departments.

One of the more appealing features of the course is that upon completion of it each pupil will have made his own Galilean telescope from beginning to end, working to the close tolerances characteristic of high-grade optical manufacture. Thus Bell & Howell employees who may necessarily have had to confine their previous shop activity to the operations or processes for which they were best qualified now are obtaining a sound working knowledge of every step in lens-making. Already the better understanding between departments which has resulted from the school is making itself felt along the production line, according to company officials.

Fly Light Bulbs To Italy

To beat the black market in Italy the Red Cross recently shipped 2,500 light bulbs by air and 7,500 by boat for use in its servicemen's clubs. Shipments of 100 small pianos for Red Cross hospital recreation rooms have also been made to Italy.

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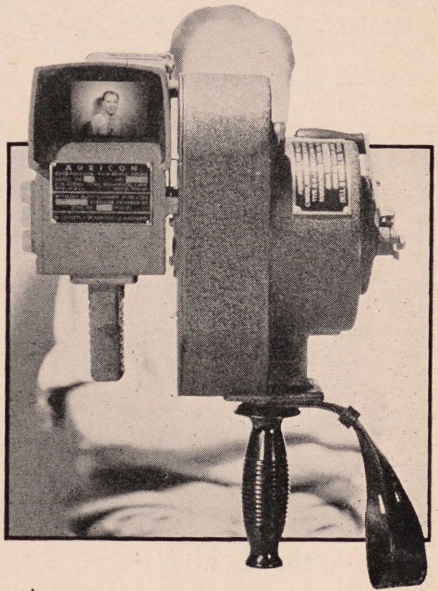

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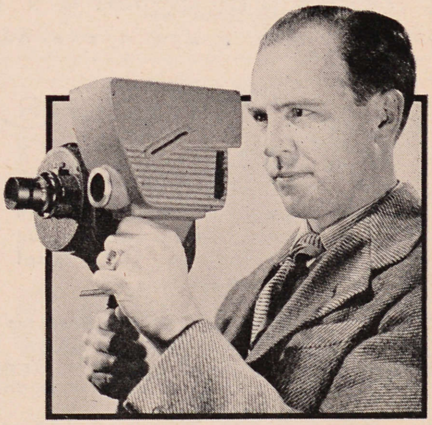

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Transitions . .

(Continued from Page 96)

one-eighth), the second frame at f:4, etc. The complete series of nine frames will then be:

#1	2	3	4	5	6	7	8	9
f:2.8	4	5.6	6.3	8	8.5	9.1	10.0	no exp.

This will be the D series of our lap dissolve. The lens will be covered (at f:11 according to our calculations it makes no difference whether the lens is capped or not, but it is a lot safer to cover it!), and the film readjusted for the E series in the lap dissolve. The E series will run in the reverse order, f:10.0 on frame 2, f:9.1 on frame 3, etc., f:2.8 on frame 9 and for the succeeding title or scene.

Another use of the camera as a printer for the production of special effects, employs a negative of a title or an animation (black letters or lines on a clear field) through which is photographed a scene taken with the camera lens. Since the negative holds the raw stock away from its usual position in the gate by the thickness of the negative, compensation must be made in the focusing of the lens so that the image will be sharply delineated in the plane of the raw stock emulsion. Again a little experimental work is called for. With the camera so prepared, the film sandwich containing a title negative, the lens focused on a scene, the subject is shot. If developed in the ordinary way, the print will be a negative with white lettering, or if reversed in processing, the scene will provide a moving background for black lettering or animation.

Once a few of these interesting transitions have been attempted, the home movie maker is likely to become an addict, and will dream up more and more complicated special effects to try out. He will probably experiment with negatives of particularly complicated wipes, photographing scenes through such negatives, hurrying to the darkroom or changing bag to adjust the film before taking the next scene. The ingenuity of the photographer is the principal limitation on tricks which can be performed in transitions. Good luck!

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Aces of the Camera

(Continued from Page 79)

He got his big "break" when the Iroquois Hotel caught fire in 1923. As usual he was on the job with his camera, and the motion pictures he secured of the fire landed him a job with Fox.

Atlantic City really should give Jim a medal, for he has given that famous resort more screen publicity than any other single newsreel man. There was one period when newsreels of the nation used a total of 150 different subjects of Atlantic City in ten consecutive years—all made by Seeley.

In his years as an Ace newsreel cameraman he has covered most every type of event; Presidential inaugurations, football, baseball, horse racing, championship fights, riots, fashion parades, and the countless other events that we see on the screen.

At present most of his work is with some part of the Armed Forces. He has been to sea with the Navy and Coast Guard; has photographed burning and torpedoed ships, and many things he is not allowed to mention.

Yes, Jim is really a Camera Ace. And among those who know him he is an Ace Gentleman, too. He has a peculiar aversion to owing bills. In fact, he hates to receive bills. Maybe that's why he always pays his dues in the American Society of Cinematographers a full year in advance.

1944 Visual Review Is Announced

Featuring the story of the development of visual education over a period of twenty-five years, the Silver Anniversary edition of the *Visual Review* is announced by the Society for Visual Education.

Included in the new issue is the interesting history of S.V.E., which was founded by a group of forward-looking educators twenty-five years ago. The problems and methods used to lift visual education from the "realm of fad to the realm of faith" together with the story of the subsequent development of the Society for Visual Education, Inc., is told by Nelson L. Greene, editor of the *Educational Screen* magazine.

In "Twenty-five Years of Progress," Ellsworth C. Dent, nationally known authority on audio-visual education, traces certain advances in audio-visual education during the past quarter century, particularly stressing the development in the production and distribution of slidefilms and related training aids.

Other feature stories of the important part played by visual education in aviation education, training in the Armed Forces, and in various educational and religious fields, are authoritatively presented.

DeVry Gets New Government Contract

DeVry Corporation, Chicago, already a 4-time Army-Navy "E" award winner, has received further official endorsement of its craftsmanship in the form of a new government contract for motion picture sound equipment for the U. S. Navy and Marine Corps.

The equipment specified in the latest DeVry contract is to be used for combined training and entertainment purposes and is additional to the specialized "hush-hush" training equipment DeVry has been building for the synthetic training program of the Bureau of Aeronautics, U.S.N.

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New National Carbon Company Vice-President

C. O. Kleinsmith has been elected a vice president of National Carbon Company, Inc., a unit of Union Carbide & Carbon Corporation. Mr. Kleinsmith was formerly general sales manager for the company's "Eveready" Products. Prior to his appointment to that position, two years ago, he was sales manager for Eastern United States. He joined the company in 1919.

Mr. Kleinsmith announced the appointment of D. B. Joy as general sales manager for Carbon Products. Mr. Joy joined National Carbon Company in 1923 after graduating from Massachusetts Institute of Technology. He was made director of the company's Process Engineering Laboratory at Fostoria, Ohio, ten years ago, and in 1941 became assistant superintendent of the Fostoria factory. He was made product manager last year.

Mr. Kleinsmith also announced the appointment of R. P. Bergan as general sales manager for the company's consumer and related products.

Photographers Put Good Neighbor Policy On Job

Aided by the Photographic Society of America, amateur photographers of the United States, Canada, and Mexico are entering prints in 1945 South American salons. Three PSA representatives are receiving the prints at New York, Montreal, and Taxco, and will ship them to South American contacts who will enter them in the salons of the Sixth Foto Club Concordia, Argentina, Sept., 1945; Second Foto Club Bandeirante Sao Paulo, Brazil, Nov., 1945; Second Sociedad Fluminense de Fotografia of Rio de Janeiro, Jan., 1946; Second Foto Club Rosario, Argentina, March, 1946; and Club Fotografico de Chile, Santiago, Chile, date unannounced.

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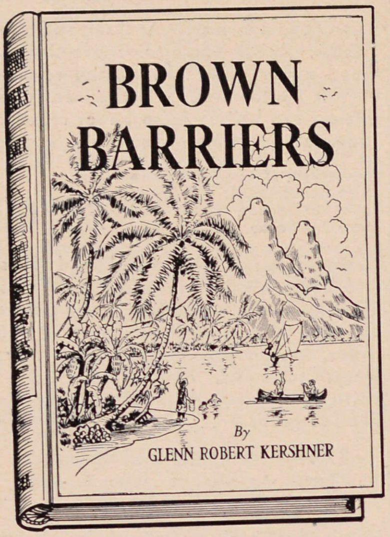

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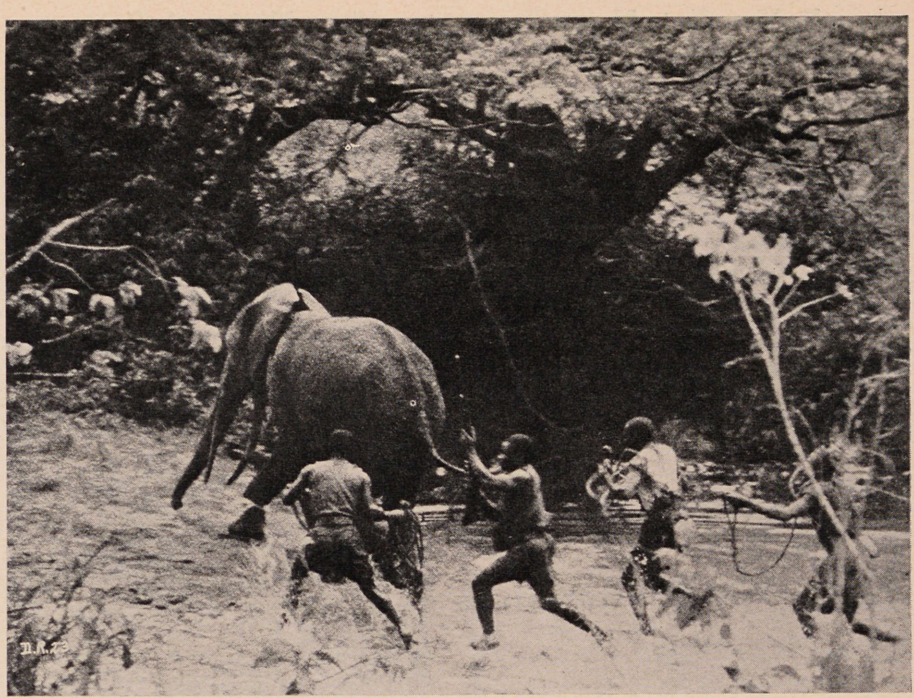

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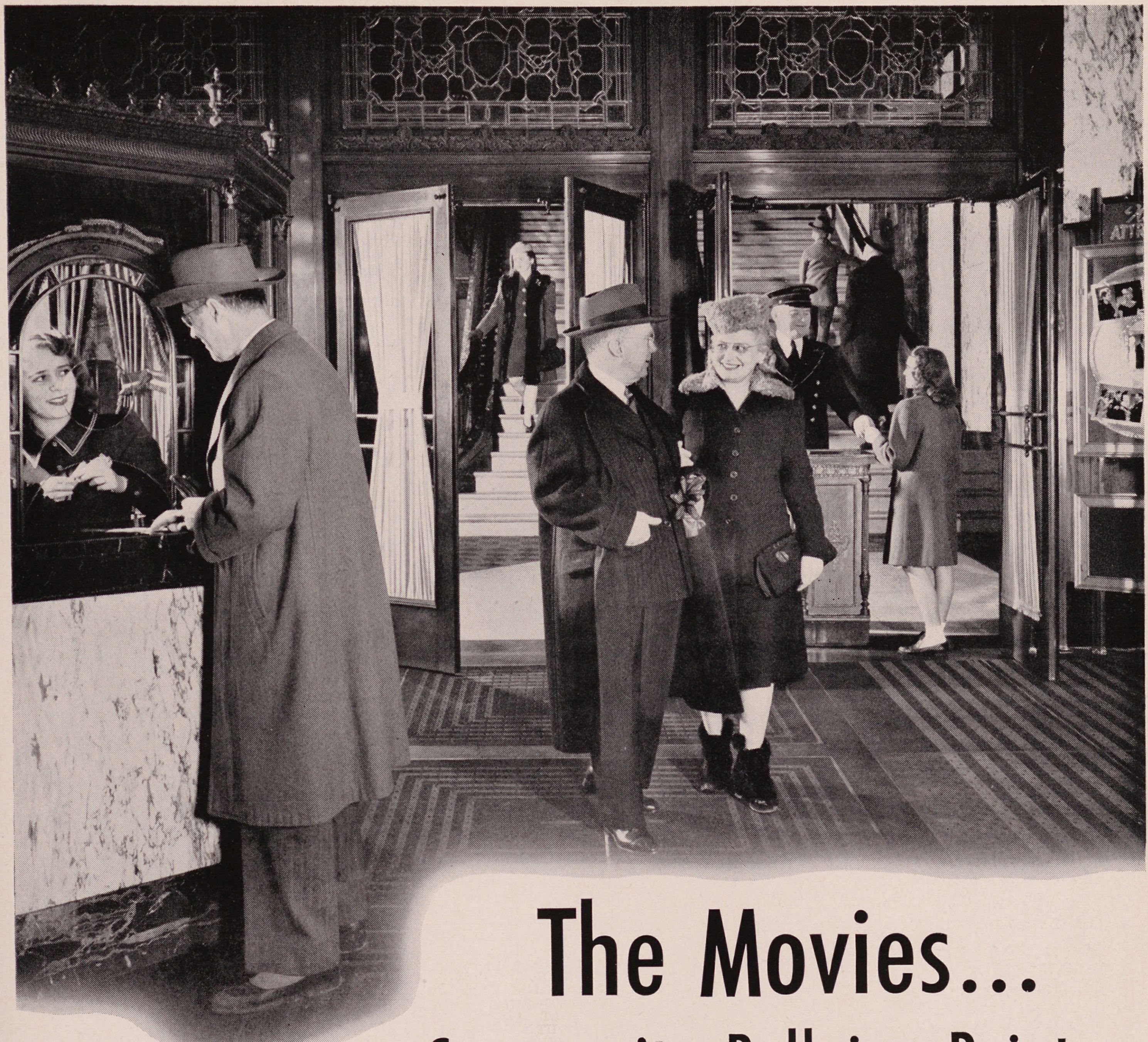

The Movies...

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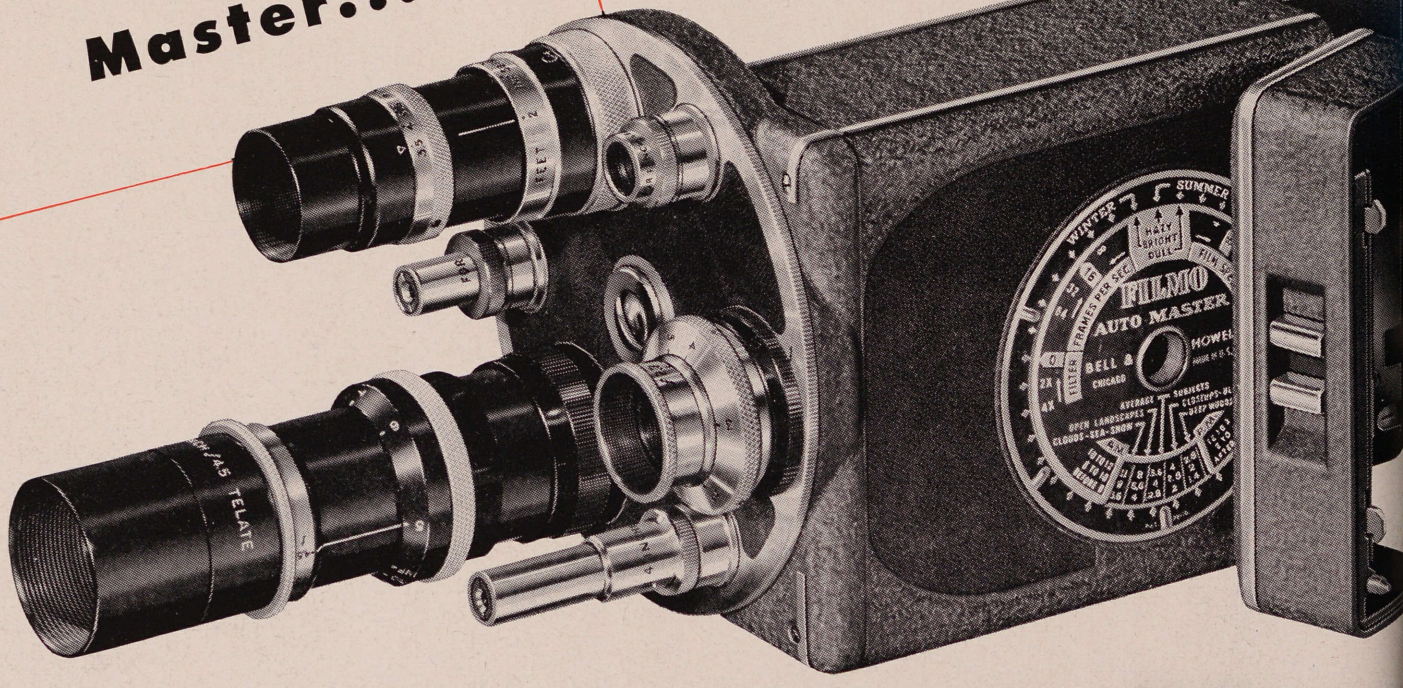

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